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Lights, Camera, Civic Action! Film as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education.

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Abstract

Citizenship education in England is largely based on a deficit model of young people that positions them as compliant economic subjects rather than active agents of change (Olser and Starkey, 2003; Kisby, 2017; Weinberg and Flinders, 2018). Furthermore, provision for citizenship education has been described as inadequate, ineffective, sterile and lacking in pedagogical innovation (Turner, 2009; Garratt and Piper, 2012; Kerr et al., 2010). This study addresses the question: how can short animated film be used as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education? Within the study, social justice-orientated citizenship education is conceptualised within a framework consisting of four constitutive elements: agency; dialogue; criticality; and emancipatory/ transformative knowledge. As part of the enquiry, a film-based social justice-orientated citizenship education programme (*Lights, Camera, Civic Action!*) was designed and organically developed with twelve Year 5 children during the Spring, Summer and Autumn Terms of 2018. An intrinsic case study (Stake, 1995; 2005) was employed as the strategy of enquiry with the preferred qualitative methods of data collection being focus group interviews, participant observations and the visual and technical documents created by the children. Thematic Analysis was used as the analytical method for identifying and reporting themes found through the codification of data sets (Braun and Clarke, 2006; Castlebury and Nolen, 2018). The research is underpinned by a social-constructivist positionality that views children as meaning-makers, social actors and active participants in their own right (Gibson, 2012; Khoja, 2016). The findings from the study suggest that short animated film can be used as a medium for children's meaning-making around social justice issues; as a stimulus for dialogic engagement; and as a vehicle for developing children's critical consciousness.

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Chapter 1 An introduction to the study

1.1 Introduction

My interest in the use of film as a pedagogical tool and site for learning stems primarily from my passion for education rather than my passion for film. As someone from a working-class background, I believe that all children and young people deserve access to rich cultural and educational experiences as well as active, engaging and inclusive pedagogies (see, for example, Egan-Simon, 2018). This research is driven by a commitment to transformative education and the belief that social justice-orientated citizenship education can help to build a more equitable, democratic and just world by providing children with the knowledge, skills and dispositions they need to become critical active agents of change. In this introductory chapter, I provide the aims and scope of this research and the rationale and motivating factors behind the study. I also situate the study within the current neoliberal educational landscape in England where market forces, competition and individualism have usurped collectivism and egalitarianism in both policy and practice (Goodson 2014; Ball, 2016; Benn and Downs, 2016; Reay, 2017). Furthermore, I provide an outline of the thesis with a brief overview of each of the chapters.

1.2 Aims and scope of the research

The main focus of this research is to explore how short animated films can be used as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education. In order to do this, three research questions will be addressed:

1. *How can short animated films be used as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education?*
2. *What are the pedagogical benefits of using short animated films for the teaching and learning of social justice-orientated citizenship education?*
3. *What are the challenges associated with using short animated films for the teaching and learning of social justice-orientated citizenship education?*

As this research employs an intrinsic case study design (Stake, 1995; 2005), it is not concerned with generalisability but rather the singularity, particularity and complexity

of the case. It is therefore not within the scope of this study to claim that the findings will be directly applicable to other situations and contexts; however, it will hopefully enable those seeking to apply the findings to their own context to make a judgement on the relatability of the research based on the thick descriptions provided (Shenton, 2004; Nowell et al., 2017).

1.3 Rationale and motivation

There are several reasons and motivating factors for wanting to conduct this research: the use of film as a pedagogical tool; the provision of citizenship education in England; and working with children and young people.

1.3.1 Film as a pedagogical tool

As a former secondary school teacher of history, politics and citizenship education, I have long been interested in how film can be used as a pedagogic device for teaching humanities subjects. Indeed, humanities subjects are concerned with rational analysis, subjectivism, imagination and emotional insight to investigate the human world, fitting naturally with film as a site for learning. It was whilst conducting an action research study for a master's degree (Egan-Simon, 2016) that I really began to recognise and understand the potential for using animated film as a pedagogical tool for teaching citizenship education. Although the study (Egan-Simon, 2016) focused on the development of children's critical thinking skills through film, one of the most interesting findings to emerge was concerning the film, *Antz* (Darnell and Johnson, 1998); an animated film about a totalitarian ant colony, *Insectopia*, which is governed by an oppressive military regime. One of the key findings suggested that the film enabled the children to make sense of certain concepts related to citizenship education such as power and governance as well individualism and collectivism; suggesting it could be generative of further research.

While there is a wide range of literature on the use of film as a pedagogical tool in other humanities subjects such as philosophy (Read and Goodenough, 2005; Carr, 2006), history (Walker, 2006; Woelders, 2007; Stoddard and Marcus, 2010) and religion and ethics (Marshall, 2003; Shaw, 2012), there is a distinct paucity of literature

on the role of film for teaching citizenship education beyond a limited number of studies on its efficacy in developing global citizens of character (see, for example, Russell and Waters, 2010; 2013; 2014). This is one of the motivating factors behind the study and an area I will revisit throughout chapter four where I offer a discussion around the use of film as a pedagogical tool and site for learning.

1.3.2 Citizenship education in England

Another motivating factor for conducting this research is borne from a dissatisfaction with the historical and current provision of citizenship education in England. I provide a critical overview of citizenship education in England in chapter two where I argue that it is based on a 'deficit model' of young people who are viewed as 'citizens-in-waiting rather than citizens in their own right' (Olser and Starkey, 2003, p. 247). I also contend that it is too narrowly focused on creating compliant economic subjects rather than critical and political active agents of change (Kisby, 2017; Weinberg and Flinders, 2018). Furthermore, citizenship education in England has been described as being inadequate, sterile and lacking in pedagogical innovation (Turner, 2009; Garratt and Piper, 2012). It is the latter criticism that provides a further impetus for this study in wanting to explore how citizenship education can be taught more innovatively and inclusively with younger children. Moreover, unlike secondary schools in England where citizenship education was introduced as statutory subject in 2002, citizenship education has never been compulsory at Key Stages 1 or 2. As such, this was one of the main reasons for conducting the research with primary school-aged children. In England, Key Stage 1 is for children aged between 5-7 (Years 1 and 2) and Key Stage 2 is the curriculum provision for children aged between 7-11 (Years 3-6). Essentially, the curriculum reforms (DfE, 2013) meant that children between the ages of five and eleven were no longer required to learn citizenship education. As both an educator and father, I believe that all children deserve access to citizenship education which enables them to develop the knowledge, skills and dispositions to become critical, democratic, active citizens.

1.3.3 Working with children and young people

My work as an educator and researcher is guided by the belief that children, as social agents, should have their perspectives taken seriously (Short, 2012; Gibson, 2012). Accordingly, I am interested in child-centred approaches to working with children and young people which foreground their voices. I believe educational research with children should be underpinned by a commitment to the United Nations Convention of Rights of the Child (UNCRC, 1989), and especially Article 12 which states 'every child has the right to express their views, feelings and wishes in all matters affecting them, and to have their views considered and taken seriously'. In this respect, I am interested in doing work 'with' rather than 'on' children, with a focus on privileging their perspectives (Short, 2012; Gibson, 2012). This study is also guided by a socio-constructivist view of learning which positions children and young people as knowledgeable individuals and sense-makers who are made up of a rich tapestry of historical, social and cultural intersubjective identities. I would, however, argue that the current neoliberal educational landscape in England, and more globally, views children and young people as hegemonic obedient objects and passive beneficiaries rather than agentic individuals (Holland et al., 2007).

1.4 Situating the study within the neoliberal educational landscape in England

One of the themes running throughout this thesis is the impact of neoliberalism on education in England. It is also one of the motivating factors for wanting to conduct this research. Having worked in secondary education in England and Wales for over fifteen years, I have experienced first-hand the detrimental impact neoliberal ideology has had on policy, practice and pedagogy in state education. Broadly defined, neoliberalism is an ideological commitment to deregulation, privatisation, trade liberalisation and free movement of capital (Hursh, 2007; Doherty, 2008; Allsop et al., 2018). Indeed, as Brown (2015, p. 28) notes, 'Neoliberalism is most commonly understood as enacting an ensemble of economic policies in accord with its root principle of affirming free markets.' Here, the main objective is to invite market rationality to various sites of human activity such as health, social welfare, education, postal services, prisons and militaries; converting every human need into a profitable endeavour (Gilbert, 2013; Brown, 2015; Allsop et al., 2018). Accordingly, enterprise and entrepreneurialism are viewed as the keys to wealth creation, reward distribution and poverty elimination (Harvey, 2007; Gilbert, 2013). As Gilbert (2013, p. 9)

maintains, neoliberalism 'advocates a programme of deliberate intervention by government in order to encourage particular types of entrepreneurial, competitive and commercial behaviour in its citizens.' As such, citizens are encouraged to take responsibility for their own social security, education, health and welfare needs (Davies and Bansel, 2007; Allsop et al., 2018). Neoliberalism is the antithesis to 'Civic Welfarism' which focuses on 'securing equity through developing approaches to collective rights and needs (e.g. education, health)' and ensuring a sense of commonality and solidarity for all of society (Gunter, 2016, p. 89).

Within neoliberal discourse, it is claimed 'privatization and deregulation combined with competition… eliminate bureaucratic red tape, increase efficiency and productivity, improve quality, and reduce costs' (Harvey, 2007, p. 65). In order to achieve this, however, sectors formerly regulated by the state should be handed to the private domain and be deregulated (Harvey, 2007; Gilbert, 2013; Brown, 2015). One needs only to look at the National Health Service (NHS) where the number of contracts being outsourced to private companies has doubled in recent years, resulting in a 'complex conglomeration of national and private organisations providing healthcare under the umbrella of the NHS brand' (Sturgeon, 2016, p.45). Similarly, Her Majesty's Prison Service, has also witnessed a steady and gradual handing-over of public-sector assets to private companies, often to the detriment of inmates (Turner and Peacock, 2017; Turner et al., 2018). Education too has witnessed an insidious permeation of neoliberal policies since the 1980s, driven by an ideology to transform educational services into profit-making commodities (Goodson 2014; Ball, 2016; Benn and Downs, 2016; Reay, 2017). The marketisation of education has become more prevalent in recent years with policy and practice increasingly driven by instrumental and economic, rather than educational and social aims (Ball, 2016; Benn and Downs, 2016; Reay, 2017; Alexander and Weekes-Bernard, 2017). This, argues Yandell (2017, p. 247), is being pursued in 'a sustained attempt to reverse the progressive, pluralist and egalitarian gains of the period from the 1960s through to the 1980s – to complete the unfinished business of the Thatcher government.' This is reflected in the rapid growth of academies and free schools in England whose lack of transparency and accountability has led to widespread criticisms and a suggestion that they actually increase inequality (Benn and Downs, 2016; Alexander and Weekes-Bernard, 2017).

The introduction of market mechanisms into schools has refined the purpose of education in terms of competition and choice rather than an expression of commonality and community (Faulks, 2006). The increased privatisation of education is fuelling inequality and social segregation as schools are placed into league tables and judged on every aspect of their provision (Coldron et al., 2010; Ball, 2012). While adherents of neoliberalism would argue that increased competition means greater choice for parents and pupils, in reality, the main beneficiaries of the system are affluent middle-class families who are more likely to find ways of ensuring that their children attend the higher-achieving schools (Coldron et al., 2010; Benn and Downs, 2016; Reay, 2017). Consequently, England now has one of the most inequitable and socially segregated educational systems in the developed world (Coldron et al., 2010; Alexander and Weekes-Bernard, 2017; Reay, 2017).

The marketisation of education is by no means restricted to England. Ball (2009; 2016) argues that international consultancy firms now influence educational policy on the world stage. For example, PricewaterhouseCoopers LLP (PWC), whose services are now offered worldwide and who have undertaken work for the World Bank and the European Union which has impacted upon education on a global scale (Ball, 2009). Notably, the Global Education Reform Movement (GERM) has been able to develop an enticing argument that only increased marketisation and competition can remedy failing public education across the world (Benn and Downs, 2016). This has resulted in a situation where policy is created in one country and then adopted by the ruling classes, vested interest groups and powerful political elites in another (Goodson, 2014; Ball, 2016). This has been notable between the United Kingdom and the United States where policy borrowing has been commonplace for many years and yet the respective educational systems remain largely unimpressive on an international stage (Ball, 2016; Benn and Downs, 2016). One of the main problems is that many of the policies being initiated are ‘based on a mix of selective evidence, intuitive prejudice and corporate influence’ (Goodson, 2014, p. 774). Ball (2009, p. 86) argues that is because ‘education businesses can sell school improvement – offering schools ways of accommodating themselves to the demands of state performativity and the production of new organisational identities.’ These privately funded businesses offer schools training, consultancy, interventions and a plethora of learning ‘solutions’ to

problems created by new policy initiatives, often out of view from public scrutiny (Ball, 2009; Benn and Downs, 2016).

Within this neoliberal landscape, the role of the teacher is viewed through a performative lens of constant measurement and judgement (Ball, 2003). Performativity, as Ball (2003, p. 217) explains, 'is a technology, a culture and a mode of regulation that employs judgements, comparisons and displays as means of incentive, control, attrition and change based on rewards and sanctions.' Increased performativity has led to a weakening of teachers' autonomy and agency and an erosion of their professional integrity (McDermott, 2018). As such, teachers' work is increasingly situated within an insidious culture where pupils are routinely audited to ensure they achieve 'desirable' knowledge and skills and teachers are monitored for their 'effectiveness' in curricular 'delivery' (Foreman-Peck and Heilbronn, 2018, p. 2). The re-traditionalising of the curriculum (Reay, 2017) in England has thus resulted in a greater focus on restrictive and prescriptive pedagogies concerned with passivity, rote learning, memorisation and high-stakes testing; opposed to active, creative and transformative pedagogies (Foreman-Peck and Heilbronn, 2018). Here, knowledge becomes static and pre-ordained where children and young people are viewed as passive beneficiaries of knowledge rather than social agents, knowledge-makers and intellectual beings in their own right (Yandell, 2017; Jarmy, 2019)

One of the main achievements of neoliberalism has been its ability to convince people that there is no ideological alternative (Hursh, 2007). Neoliberalism permeates many areas of educational policy and practice with market fundamentalism and soulless standardisation having a hugely negative impact on children's learning. I would contend that there is a growing need for teachers to challenge this dominant ideology and present an alternative educational narrative; a pedagogy of liberation and hope.

1.5 Outline of the thesis

1.5.1 Chapter two

In chapter two I provide a critical narrative of the historical and current provision of citizenship education in England. I begin the chapter by attempting to tackle the contested and complex notions of citizenship and citizenship education by exploring

several different typologies and conceptualisations (Marshall 1950; Kerr, 1999; Westheimer and Kahne, 2004; Banks, 2008). Throughout the chapter, I explore the historical roots of citizenship education in England from the early twentieth century to its introduction under New Labour as a national curriculum subject in its own right. I also critically evaluate its subsequent demise since the election of the coalition and Conservative governments in 2010, 2015, 2017 and 2019 respectively. Here, I contend that since 2010, citizenship education has shifted away from political literacy and civic participation and towards character education, financial literacy, constitutional history and volunteerism (Kisby, 2017; Starkey, 2018; Weinberg and Flinders, 2018); the result of which has been a narrow predisposition towards shaping dutiful economic subjects rather than critical, politically-minded active agents of change (Kisby, 2017; Weinberg and Flinders, 2018). I also consider how the introduction of Fundamental British Values (DfE, 2014) has created a nationalistic and securitisation agenda (Lander, 2016; Elton-Chalcraft et al., 2017) which has had a detrimental impact on citizenship education provision in England.

1.5.2 Chapter three

In chapter three I provide a conceptual framework for social justice-orientated citizenship education which is embedded in critical theory and critical pedagogy and built on four constitutive elements: agency; dialogue; criticality; and emancipatory/ transformative knowledge (Banks, 2008; McLaren, 2014). Throughout the chapter, I argue that these elements should be at the very heart of any justice-orientated model for citizenship education. I outline how the framework draws on features of global citizenship education (Hartung, 2017), critical citizenship education (DeJaeghere and Tudball, 2007), cosmopolitan citizenship education (Osler and Starkey, 2003), and transformative citizenship education (Banks, 2015). Binding these conceptualisations together is a focus on developing young people as active agents of change with the knowledge, passion, civic capacities, social responsibility to work collectively towards solutions to the planet's problems such as human rights violations, global poverty and environmental sustainability (Banks 2008; Truong-White and Mclean, 2015).

1.5.3 Chapter four

In chapter four I explore some of the literature around film as a pedagogical tool and site for learning. I contend that its benefits encapsulate and transcend numerous disciplines and subject areas from counsellor education (Koch and Toman and Dollarhide, 2000; Rak, 2000) to religion and ethics (Marshall, 2003; Shaw, 2012; Ostwalt, 2016) and child development (Guerrero, 2015) to modern languages (Stephens, 2001; Tognozzi, 2010); to name but a few. I also draw more specifically on humanities subjects, such as history, philosophy and human rights education where I argue that film can, amongst other things, help to reify abstract concepts, develop students' interpretative and analytical skills, and act as a springboard for dialogue in the classroom. Throughout the chapter, I also explore the growth of animated film as a form of public pedagogy (Giroux, 2002; Giroux and Pollock, 2010) by considering its use as a propaganda tool in the early twentieth century. I also provide a critique of Disney's powerful 'hegemonic hold' (Byrne and McQuillan (1999, p. 2) over children's culture by discussing some of the subliminal and surreptitious narratives embedded within the Studio's films relating to gender, race and sexuality (Lugo and Bloodsworth-Lugo, 2009; Giroux and Pollock, 2010). Finally, I challenge some of the criticisms and concerns around the use of film as a pedagogic device and defend its value as a serious site for learning.

1.5.4 Chapter five

Throughout chapter five I outline the research design and methodological choices underpinning the study. I begin the chapter by exploring the critical philosophical paradigm within which the study resides and the associated epistemological and ontological assumptions. Here, within a critical social constructionist positionality, it is contended that knowledge is a construct of the world that is being interpreted and influenced by power relations (Crotty, 1998) and that reality is complex, multi-layered and intersubjective. An explanation as to why an intrinsic case study (Stake, 1995; 2005) design was chosen as the strategy of enquiry for this study is offered, maintaining that it provides a holistic and particularistic methodological approach for exploring multiple perspectives (Stake, 2005; Simons, 2009). Within the chapter, I describe the research site, research participants and the film-based programme (*Lights, Camera, Civic Action!*) used during the fieldwork in the Spring, Summer and Autumn Terms of 2018. Throughout chapter five I provide the rationale for my

methodological choices and data gathering tools. A summary of the data analysis process is provided including how the data was coded and themed using Thematic Analysis. Finally, issues of trustworthiness, ethical considerations and research limitations are confronted.

1.5.5 Chapter six

In chapter six I present the findings from the study concerning the themes that emerged from the data analysis process: children's meaning-making through short animated film; short animated film as a stimulus for dialogic participation; and the development of children's critical consciousness through the use of short animated film. Chapter six is designed to provide an opportunity for the children's voices to be heard and their perspectives to be foregrounded through their words and their work. As such, I present numerous examples of the visual and technical documents created throughout the study including blackout poems, movie posters, and the children's short animated films which are presented alongside observations and interviews; providing illumination and insight into their world as sense-makers and co-creators of knowledge (Gibson, 2012).

1.5.6 Chapter seven

Throughout chapter seven I offer analysis and discussion of the findings in the context of the conceptual framework for social justice-orientated citizenship education to answer the research questions. I argue that short animated film can be used as a tool to challenge restrictive and prescriptive neoliberal pedagogies, act as a vehicle for developing children's critical consciousness, and be a levelling device between the teacher and younger class members. Furthermore, I outline the benefits of using short animated films as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education. Throughout this section, I maintain that short animated films can provide a powerful catalyst for dialogic engagement around social justice issues, such as equality and human rights and create a site for meaning-making as well as providing an emotionally-charged, multi-sensory, memorable learning experience for children. Finally, I address the two main challenges associated with using short animated films for the teaching and learning of social justice-orientated citizenship education: technical and logistical challenges and exploring sensitive and

emotive topics which can often be intensified and amplified through the visceral medium of film (Kuzma and Haney, 2001).

1.5.7 Conclusion

In the concluding chapter, I offer some final reflections on the study. I begin the chapter, by briefly revisiting the research aims and methodological choices as well as providing a summary of the research findings. I outline the study's contribution to theoretical and methodological knowledge, consider the limitations of the study and suggest recommendations for practice and further research. I conclude the chapter by arguing that given the current global political landscape, now, more than ever, there is a need to move towards a social justice-orientated model for citizenship education for children and young people.

Chapter 2 A Critical History of Citizenship Education in England

2.1 Introduction

Citizenship education in England has, once again, recently appeared in the public domain following the publication of the House of Lords Select Committee on Citizenship and Civic Engagement's report; *The Ties that Bind: Citizenship and Civic Engagement in the 21st Century* (House of Lords, 2018). The report is highly critical of citizenship education in schools and claims that the Conservative government have allowed the subject 'to degrade to a parlous state' (House of Lords, 2018, p. 147). The report goes on to suggest that the teaching of citizenship education should be urgently prioritised in schools with recommendations such as investing public money in specialist teachers and introducing a new curriculum; available for all children and young people from primary school to the end of their secondary education (House of Lords, 2018). The report was much welcomed by many advocates of citizenship education (see, for example, the Association for Citizenship Teaching, 2018); however, the concerns raised by the committee regarding the paucity and quality of citizenship education in England have been raised previously and to seemingly little avail (Davies, 1999; Gifford, 2004; Bochel, 2009).

Throughout this chapter I will explore the historical roots of citizenship education in England from the early twentieth century to its introduction as a national curriculum subject in 2000. I will also discuss its subsequent demise since the election of the coalition and Conservative governments in 2010, 2015, 2017 and 2019 respectively. It will be argued that, since 2010, citizenship education has shifted away from political literacy and civic participation, as advocated by the Advisory Group on Citizenship (AGC) (QCA, 1998), and towards character education, financial literacy, constitutional history and volunteerism (Kisby, 2017; Starkey, 2018; Weinberg and Flinders, 2018). The result of which has been a narrow predisposition towards shaping dutiful economic subjects rather than critical, politically-minded active agents of change (Kisby, 2017; Weinberg and Flinders, 2018). I will also consider how the introduction of Fundamental British Values (DfE, 2014), and an increased focus on securitisation and nationalism, has impacted upon citizenship education. I will begin the chapter by attempting to tackle the contested notions of citizenship and citizenship education.

2.2 The contested notions of citizenship and citizenship education

Political and social scientists, educationalists, philosophers and historians have long deliberated and debated which notion of citizenship would best serve and enhance democracy (Osler and Starkey, 2003; Westheimer and Kahne, 2004; McCowan, 2006; Banks, 2008; Fry and O'Brien, 2017). The difficulty, however, of arriving at a comprehensive definition of citizenship is that it reflects complex cultural, moral, ethical and political issues related to the individual's relationship to society and the state (Lister, 2003). Indeed, 'there exists a vast and valuable array of perspectives on the kinds of citizens that democracies require and the kinds of curricula that can help them achieve democratic aims' (Westheimer and Kahne (2004, p. 239). It is, of course, beyond the scope of this chapter, or indeed this thesis, to provide an analysis of the many different conceptualisations of citizenship and citizenship education, however, it is worth briefly exploring these notions before providing a critical historical overview of the situation in England.

At a basic level, citizenship can be thought of as an 'individual's membership of a state or of a political community of some kind and the legal and moral rights and duties that this membership gives rise to' (Kisby, 2017, p. 8). Kisby (2012) maintains that there are two core traditions of citizenship; liberal citizenship and republican citizenship. While the former is primarily concerned with citizens' rights and personal freedoms the latter pertains to their responsibilities and civic duties. It is further claimed that other conceptualisations of citizenship, such as communitarian or cosmopolitan, can be viewed as advancing critiques of one or other or both of these two core traditions (Kisby, 2012). Furthermore, Marshall (1950) suggests that citizenship is a manifestation of three interconnected and overlapping elements; civil, political and social. The civil element is concerned with the rights of the individual such as the right to justice, freedom of speech, and the right to own property. The political element is related to the right of the individual to exercise political power and participate in political processes such as local and national elections. The social element, on the other hand, is concerned with the individual's right to access the institutions of the state such as the education system, health and welfare services so they can fully participate in civic life. Faulks (2006), however, suggests that these definitions require further exploration

by considering questions such as *What should the balance be between rights and responsibilities? Has globalisation made national citizenship redundant? Does citizenship apply to both our personal and private lives?*

Banks (2008) argues that Western democracies such as the United States and the United Kingdom have, historically, embraced a liberal assimilationist conception of citizenship. The liberal assimilationist notion of citizenship 'assumes that individuals from different groups have to give up their home or their community cultures and languages to attain inclusion and participate effectively in the national civic culture' (Banks, 2008, p. 129). Here, efforts are made to develop citizens who integrate culturally, commit themselves to the nation-stare, internalise national values and celebrate glorified visions of insular national history (Banks, 2008). Liberal assimilationism is, I would argue, inconsistent with the requirements of global citizenship and social justice as 'unity without diversity results in hegemony and oppression' (Banks, 2008, p. 133). The universal liberal assimilationist conception of citizenship is being challenged by deepening diversity in nation states thus requiring differentiated and multicultural forms of citizenship where minority and immigrant groups retain aspects of their cultures and language while having full citizenship rights (Banks, 2008). In order to achieve this, schools need to implement multicultural citizenship education which 'recognises the right and need for students to maintain commitments to their cultural communities, to a transnational community, and to the nation state in which they are legal citizens' (Banks, 2008, p. 134).

Just as citizenship is a complex and contested notion, citizenship education is also a potential site for controversary and debate (Osler and Starkey, 2003). For some, citizenship education should be aimed at improving the health of democracy by developing politically literate and well-informed citizens who have the knowledge, skills and dispositions to participate in democratic processes and fulfill their civic duties and responsibilities (Pykett, 2010). Critics (see Osler and Starkey, 2003; Banks, 2008; DeJaeghere and Tudball, 2007 and Hartung, 2017), however, suggest that citizenship education should go beyond political participation and the fulfillment of civic duties and should seek to develop critical democratic citizens who are committed to social justice and equality. This will be explored in greater depth throughout the next chapter where I will propose a conceptual framework for social justice-orientated citizenship

education which is concerned with diversity, human rights and equality and which draws on features of global citizenship education (Hartung, 2017), critical citizenship education (DeJaeghere and Tudball, 2007), cosmopolitan citizenship education (Osler and Starkey, 2003), and transformative citizenship education (Banks, 2015).

Kerr (1999) suggests that citizenship education is conceptualised and contested along a continuum (see Table 2.1) ranging from minimal to maximal interpretations. The continuum is heavily contextualised and influenced by historical tradition, geographical position, socio-political structure, economic system and global trends. Minimal interpretations of citizenship (as seen in countries such as Japan) are characterised by narrow and elitist definitions of citizenship and lead to narrow formal approaches to citizenship education (Kerr, 1999). Whereas maximal interpretations (more common in Northern Europe) are broader and more inclusive arguably leading to more participative and interactive approaches to citizenship education.

MINIMAL	**MAXIMAL**
Thin	Thick
Exclusive	Inclusive
Elitist	Activist
Civics education	Citizenship education
Formal	Participative
Content led	Process led
Knowledge-based	Values-based
Didactic transmission	Interactive interpretation
Easier to achieve and measure in practice	More difficult to achieve and measure in practice

Table 2.1 - Citizenship education continuum (Kerr, 1999, p. 12)

Banks (2008, p. 136, emphasis included in original) offers a useful hierarchical and differentiated typology of citizenship and citizenship education which, he maintains, is designed to 'help educators conceptualise ways to help students acquire increasingly deeper citizenship'. Firstly, at the most superficial level, *legal citizenship* applies to citizens who are members of nation-states and who have certain rights and responsibilities but do not participate in political processes. Secondly, *minimal citizenship* applies to legal citizens who participate in local and national electoral processes. Thirdly, *active citizenship* involves participating in wider democratic activities such as protest demonstrations; however, active citizenship is not concerned

with dismantling social and political structures. *Transformative citizenship*, on the other hand, involves taking 'action to promote social justice even when their actions violate, challenge, or dismantle existing laws, conventions, or structures' (Banks, 2008, p. 136). According to Banks (2008, p. 137) 'transformative citizenship helps students to develop reflective cultural, national, regional and global identifications and to acquire the knowledge and skills needed to promote social justice in communities, nations, and the world'.

While Banks' (2008) typology of citizenship and citizenship education provides a useful visualisation for understanding levels of civic participation, it is Westheimer and Kahne's (2004) conceptualisation of citizenship education that I will use throughout this chapter as a framework for critical analysis of citizenship education in England. In their two-year study of civics programmes in the United States (all with the specific goal of advancing democratic purposes of education), Westheimer and Kahne (2004, emphasis included in original) identified three categories of citizenship education in schools and the 'good' citizens they sought to create: *the personally responsible citizen*; *the participatory citizen*; and *the justice-oriented citizen*.

According to Westheimer and Kahne (2004, p. 7), 'the personally responsible citizen acts responsibly in his/her community by, for example, picking up litter, giving blood, recycling, volunteering, and staying out of debt'. In times of crises, personally responsible citizens may volunteer to help out those people less fortunate than themselves and may give time or money to charity. Furthermore, the personally responsible citizen possesses virtuous characteristics such as reliability, honesty, and compassion (Torres-Harding, 2018). Westheimer and Kahne (2004, p. 11) are critical of the limitations of the personal responsibility notion of citizenship, arguing that it is 'an inadequate response to the challenges of educating a democratic citizenry'. Indeed, this conceptualisation of citizenship education is primarily concerned with creating compliant economic subjects rather than critical agents of change, especially as there is little space within these programmes to challenge social injustice and structural inequalities (Westheimer and Kahne, 2004). Instead, it reflects an individualistic, passive conception of citizenship education with a reliance on character education (Fry and O'Brien, 2017). Fry and O'Brien (2017) argue that this is a politically-motivated programmatic decision as educating primarily towards personal

responsibility potentially reinforces a conservative notion of citizenship. As will be seen later in this chapter, the push towards character education in England has gathered pace following the election of the coalition and successive Conservative governments since 2010.

The participatory citizen, on the other hand, is an active member of local and national civic affairs and works for community enhancement (Westheimer and Kahne, 2004; Torres-Harding, 2018; Fry and O'Brien. 2017). They may, for example, vote during local and national elections and contribute charitably to the community with their time and/ or money. According to Westheimer and Kahne (2004, p. 8), 'educational programs designed to support the development of participatory citizens focus on teaching students about how government and other institutions (e.g. community-based organizations, churches) works and about the importance of planning and participating in organized efforts to care for those in need.' Here, the focus is very much on the transmission of knowledge; knowledge of how institutions and processes work and the importance of local and national political participation. As Westheimer and Kahne (2004, p. 13) observe, supporters of 'participatory citizenship want students to be schooled in both the broad and minute challenges specific to democratic participation.' As with citizenship education for personal responsibility, there is a distinct lack of a critical dimension within this model as students are taught to understand and accept the system as it is rather than how it could be.

Finally, 'justice-oriented citizens critically assess social, political, and economic structures and explore collective strategies for change that challenge injustice and, when possible, address root causes of problems' (Westheimer and Kahne, 2004, p. 9). The vision for justice orientated citizens does share some commonalities with participatory citizens, however, the focus on structural inequalities and a desire to bring about change suggests it is far more transformative ambitions:

> 'Placing social justice at the center of their arguments, other educators and theorists stress that critical analysis and liberatory pedagogy are essential for democratic education. Citizens, according to this view, need not only skills associated with participation but also those required to

> critically analyze and act on root causes of social problems and inequities' (Westheimer and Kahne, 2004, p. 13).

As will be outlined and developed in the next chapter, this form of justice-orientated citizenship education is compatible and consistent with the philosophy and principles of critical pedagogy as advocated by Western critical pedagogues such as bell hooks, Henry Giroux, Joe Kincheloe, Maxine Greene, Michael Apple, Ira Shor and Peter McLaren; to name but a few. Indeed, the ambitious objective of critical pedagogy is to achieve human equality through a moral vision of justice-orientated education (Kanpol,1999; Kress, 2011).

It is worth noting that Westheimer and Kahne's (2004) definitions of citizenship are not mutually exclusive but, as they argue, educators should prioritise the traits associated with participatory and social justice-orientated citizenship if they are to truly prepare young people for active and critical democratic citizenry. Their findings are significant as they raise important questions for educators and policymakers about the perceived role of citizenship education within the curriculum and its implications for policy, practice, and pedagogy. Though based upon findings from a United States educational context, it provides a useful framework by which to critically analyse citizenship education in England. It will be argued in the next section that citizenship education in England has tended to focus too narrowly on personal responsibility and participation rather than developing critical agents of change as advocated by a more social justice-orientated and transformative disposition.

2.3 A history of citizenship education in England

2.3.1 The historical roots of citizenship education in England

According to Carr and Hartnett (1996), the weaknesses of citizenship education in England can be attributed to three important factors; political, social and pedagogical. Political, due to the lack of democracy throughout history in England, social due to the country's class-based system, and pedagogical as a result of poor training and lack of pedagogical understanding of citizenship education (Carr and Hartnett, 1996). Although citizenship education in Britain pre-dates the twentieth century (see, for

example, Kisby 2012), for the purpose of this chapter I begin the discussion in the early 1930s before discussing developments throughout the twentieth century and argue that although citizenship education has remained on the political agenda during this period, progress has been slow in addressing the aforementioned weaknesses.

One of the earliest advocates for citizenship education in England was the politician and industrialist Ernest Simon. Simon founded the Association of Education in Citizenship (AEC) in 1934 and called for a direct form of citizenship education which would teach young people about liberal democracies, civic duties whilst also acting as a moral force to stem the tide of totalitarianism which was growing across Europe (McCulloch and Woodin, 2010; Hasiao-Yuh, 2018). Simon proposed that 'the education system should be more systematic in training pupils for their duties as citizens with a sense of social responsibility and a love of truth and freedom' (McCulloch and Woodin, 2010, p. 189). Here, education for citizenship was viewed more holistically, through a liberal lens, as an education for the whole person; geared towards the enhancement of civic and social responsibility (McCulloch and Woodin, 2010). Simon did, however, face opposition across the political spectrum as critics argued that his vision for the direct teaching of education for citizenship might lead to the ideological indoctrination of young people (Hasiao-Yuh, 2018)

During the post-war period, there was a good deal of cross-party consensus around citizenship education, largely influenced by Marshall's 1950 seminal work *Citizenship and Social Class* (Faulks, 2006). Marshall's conceptualisation of citizenship focused heavily on rights acquired in the latter part of the nineteenth century such as freedom of speech and political franchise. Faulks (2006, p. 124), however, argues that Marshall failed 'to specifically identify political education as a crucial precondition and resource for *active* rather than *passive* citizenship'. Throughout the 1960s, citizenship education narrowly focused on learning about the British Constitution and promoting values such as 'humility, service, restraint and respect' (Davies, 1999, p. 126). The focus was primarily on young people learning about political institutions and democratic processes rather than fostering their political literacy or criticality. Indeed, post-war citizenship placed greater emphasis on 'the virtues of submissiveness and patriotism and did not seek to develop critical skills amongst citizens' (Faulks, 2006, p. 124). As such, citizenship education was very much driven by a desire to create reliable law-

abiding and personally responsible citizens who understood how to participate in democratic processes, such as elections, and willingly fulfil their civic duties when called upon to do so by the state.

One notable development in citizenship education came in the 1970s with the introduction of the Hansard Society and Politics Association's political education initiative; The Programme for Political Education (PPE) (Davies, 1999; Heater, 2001; Kisby, 2012). According to Davies (1999), the central aim of the programme was to develop political literacy by providing opportunities for pupils to learn about politics in various contexts and make them more critically aware so they would hopefully take a more active role in democratic society. One of the major publications to emerge from PPE was *Political Education and Political Literacy* (Crick and Porter, 1978) which placed great emphasis on the promotion of political literacy among citizens (Davies, 1999; Kisby, 2012). As outlined later in the chapter, the editors of this book (Bernard Crick and Alex Porter) would later become members of the Advisory Group on Citizenship (AGC) whose report would lead to the introduction of citizenship education as a compulsory national curriculum subject for secondary school pupils, with one of the key strands being political literacy (Kisby, 2012).

Davies (1999, p. 125). maintains that there was a shift during the 1980s towards an increasingly issues-based model of 'adjectival educations' such as peace, anti-sexist and anti-racist educations The increased focus on anti-racism was largely a reaction to wider racial societal tensions following rioting during the early-mid 1980s in Brixton, Birmingham, Leeds, and Liverpool. Consequently, there was an increased demand for teachers to educate school children about race-related issues rather than focus on the wider provision of citizenship education (Heater, 2001). Davies (1999) and Kerr (2000) maintain that citizenship education's profile tends to grow during times of uncertainty and upheaval as was witnessed during the 1980s. This is also noted in the recent House of Lords (2018, p. 7) report which highlights events such as the European Union referendum, Manchester terror attack and the fire at Grenfell Tower leading towards 'social fragmentation, divided communities, isolated communities, rising levels of anti-political sentiment and falling levels of political trust'. This, the committee contends, is one of the primary reasons why citizenship education in England needs urgent attention and a resurgence.

It should also be noted that towards the end of the 1980s, citizenship education discourse became increasingly framed by a growing neoliberal agenda and the market rights of the individual (Kerr, 2000; Faulks, 2006). Indeed, for the Thatcher government, the active citizen ‘was a law-abiding, materially successful individual who was willing and able to exploit the opportunities created by the promotion of market rights' (Faulks, 2006, p. 125). There were attempts made during the 1980s by the Home Secretary, Douglas Herd, to introduce a form of ‘active citizenship’ aimed at improving social cohesion, especially aimed at young people, through community activity such as voluntary work (Kisby, 2012). However, Hurd’s attempts to unify free-market economics and active citizenship in the 1980s were unsuccessful as the government’s glorification of individualism undermined notions of social and civic cohesion (Kisby, 2012). Notwithstanding, Herd’s initiative did help to keep citizenship and citizenship education on the political agenda in Britain (Kisby, 2012). Indeed, against this backdrop citizenship education appeared as one of the five non-compulsory cross-curricular themes when the National Curriculum was introduced in England in 1990. However, Heater (2001) maintains that there was a much greater emphasis on responsibilities rather than rights which heavily slanted the curriculum. Furthermore, in 1996 the Education Act was introduced which, amongst other things, prohibited the teaching of partisan views in an attempt to negate ideological indoctrination. This, Heater (2001) maintains, made schools and teachers nervous and reluctant to embed citizenship education within and across the curriculum.

Although the introduction of citizenship education as a cross-curricular theme had very little impact in schools, there were other developments during the 1990s which helped to keep citizenship education on the political agenda (Kisby, 2012). One such development was the creation of the Speaker's Commission on Citizenship in December 1988 which was ‘established to consider the encouragement and development of 'Active Citizenship' by first defining it, then reviewing existing initiatives, and finally by considering devices for recognising its application (Murdoch, 1991, p. 439). According to Kisby (2012), the Commission’s main, albeit limited aim, was to promote participatory activities such as voting in elections and voluntary work as a way to enhance the functioning of democracy and society. In addition to the Speaker’s Commission, the late 1980s and early 1990s witnessed the creation of

various think-tanks and interest groups concerned with citizenship and citizenship education. Most notably among these was the Institute for Citizenship which was concerned with developing young people's knowledge, skills and understanding of citizenship and constitutional matters and the Citizenship Foundation which had been established to promote community engagement through education about the law and legal processes (Kisby 2012). Although citizenship education remained on the political agenda throughout the 1990s, Kerr (2000) argues that it was viewed as a corrective to the seemingly pervasive erosion of the political, economic, and moral fabric of society, in the face of significant economic and social change.

2.3.2 New Labour's vision for citizenship education

The election of New Labour in 1997 coincided with a resurgence in interest in citizenship education. One of the main reasons for this was due to the decreasing political participation and increasing disillusionment, alienation and apathy amongst young adults (Kerr, 2000; Heater, 2001; Klein, 2001; Jerome, 2012; Kisby, 2013; Revell and Bryan, 2018). Faulks (2006, p. 125) argues that the challenge for the New Labour government was to 'find a 'third way' for citizenship education, beyond Thatcherite stress on market rights and the Marshallian emphasis upon state benefits'. Furthermore, citizenship education was viewed by New Labour as a way to enact their political agenda which combined an emphasis on social justice and individual responsibility (Kisby, 2012). Consequently, there were renewed calls for a citizenship education to provide young people with the knowledge, skills and understanding for civic engagement (Gifford, 2004; Jerome, 2012; Kisby, 2012; Weinberg and Flinders, 2018).

It was largely due to alleged political apathy and voter cynicism which led to the creation of an Advisory Group on Citizenship (AGC. chaired by Bernard Crick. It is also worth noting that Crick had been invited to chair the AGC by the Secretary of State for Education (and his former university student) David Blunkett to make recommendations on how best to introduce citizenship education into the national curriculum in England (Jerome, 2012; Kisby, 2012). According to Kisby (2012), Blunkett gave a strong lead on citizenship education having been disappointed with

the lack of progress made by the Speaker's Commission of which he was a member. The AGC's 1998 report *'Education for Citizenship and the Teaching of Democracy in Schools'* (QCA, 1998) outlined the case for citizenship education and proposed a conceptualisation influenced by civic republicanism linking active citizenship with community involvement (Jerome, 2012):

> We aim at no less than a change in the political culture of this country both nationally and locally: for people to think of themselves as active citizens, willing, able and equipped to have an influence in public life and with the critical capacities to weigh evidence before speaking and acting; to build on and to extend radically to young people the best in existing traditions of community involvement and public service, and to make them individually confident in finding new forms of involvement and action among themselves (Advisory Group on Citizenship, 1998, p. 7).

The AGC report (QCA, 1998, pp. 40 – 41) resulted in citizenship education becoming a National Curriculum subject within its own right, identifying three strands which the report suggested should form the basis of citizenship education in England:

> *Social and moral responsibility:* Children learning from the very beginning self-confidence and socially and morally responsible behaviour both in and beyond the classroom, both towards those in authority and towards each other (this is an essential pre-condition for citizenship).
>
> *Community involvement:* Children learning about and becoming helpfully involved in the life and concerns of their communities, including learning through community involvement and service to the community.
>
> *Political literacy:* Children learning about and how to make themselves effective in public life through knowledge, skills, and values.

Following the publication of the AGC report, citizenship education became a statutory subject in England in 2000, however, it did not come into effect until the beginning of

2002 academic year in order to give schools time to prepare for its implementation (Kisby, 2012). Advocates of citizenship education saw this as something of a New Dawn for engaging young people in politics. According to Pring (2016, p. 7), the AGC's vision of citizenship 'included participating in community organisations, contributing to local debates and controversies, building relationships within the locality, taking an interest in local as well as national politics and actively engaged in overcoming social problems.' Weinberg and Flinders (2018, p. 3), go further to suggest that as the AGC's conceptualisation of citizenship education was framed as a corrective to the overtly individualistic apathetic liberal approach to democratic engagement and, accordingly, could be presented as a 'model for 'justice-oriented' active citizenship, in which politics would be 'lived' as much as 'learnt' and grounded in political literacy.' However, given that one of the main aims of the AGC's citizenship education was 'to teach young people to become well informed, responsible citizens engaged in mainstream political and civic activities, such as voting, and undertaking voluntary work' (Kisby, 2017, p. 11), it seems to resemble a combination of Westheimer and Kahne's (2004) personal and participatory forms of citizenship rather than one that is orientated towards a social justice agenda.

While many political and educational commentators welcomed the introduction of citizenship education as a statutory subject it was not without its critics. One of the main issues was the 'manner in which citizenship education was insufficiently embedded within the core curriculum and omitted from the external audit framework' (Weinberg and Flinders, 2018, p. 3). This 'implementation gap' raised serious concerns about how citizenship education was staffed, monitored and evaluated (Jerome, 2012; Weinberg and Flinders, 2018). It has been suggested that this was down to a lack of vision, planning, and implementation as many schools thought they could meet the requirements of the citizenship curriculum through school assemblies and a module within their Personal and Social Education programmes (Davies, 1999). Furthermore, there was a lack of clarity in curriculum documents and guidance, a sparsity of resources and a serious deficiency in teacher training (Kerr *et al.*, 2010; Jerome, 2012) The latter point has also been raised by Jerome (2012) and Burton and May (2015) who noted that citizenship education in secondary schools is often taught by non-specialists who have no political background or training in teaching lessons which address political issues. Asking non-specialist teachers to teach lessons which

focus primarily on institutions and processes is unlikely to ignite their imagination and engulf their enthusiasm for the subject (Kerr *et al*., 2010; Jerome, 2012). It is of little wonder that provision for citizenship education has been criticised for being inadequate, sterile and largely ineffective (Garratt and Piper, 2012).

There were also concerns over the breadth of subject content which meant it was always going to be difficult to implement the curriculum in schools (Jerome, 2012; Pike, 2007). Indeed, trying to embed citizenship education covering such an array of content and competencies was likely to encounter logistical problems and resistance from schools already struggling to meet the requirements of the wider National Curriculum (Faulks, 2006; Pike, 2007; Jerome, 2012). Furthermore, focussing too narrowly on political institutions and systems thus reduced opportunities for children to develop meaningful inquiries into political concepts, ideas, and issues (Billingham, 2016). As Arthur and Davison (2000, p. 22) contend 'information is not enough. It is not sufficient to inform pupils about how parliament works.' In hindsight, it might have been more valuable to have focused solely on the third element, political literacy, as this was intended to provide children and young people with 'realistic knowledge of and preparation for conflict resolution and decision making related to the main economic and social problems of the day' (QCA, 1998, p. 12). This could have potentially been far more beneficial to young people than insisting they become involved in a community project that they might not be at all interested in.

Finally, while the AGC's report led to the introduction of citizenship education as a statutory subject in its own right, it was also criticised for focusing too much on civic responsibilities and deference rather than rights (Olser and Starkey, 2003). Here, it is suggested that this model was based upon the narrow objective of citizenship education to ensure young people's future roles are understood 'within the constitutional and legal framework of the state in which they live' (Olser and Starkey, 2003, p. 244). Moreover, although there was an acknowledgment of children's rights and responsibilities as they presently affected their lives (Jerome, 2012) the AGC's conceptualisation still positioned children as citizens in waiting rather than citizens in their own right (Olser and Starkey, 2003). Instead, citizenship education should provide young people with an understanding of their current rights and responsibilities and opportunities to engage in discussions with their peers around political and social

issues as well as structural change. It is, however, possibly more expedient to focus on political apathy rather than the address the structural inequalities which disenfranchise, disempower and disengage young people in political processes.

In 2001, following a curriculum review led by Sir Keith Ajegbo, a fourth strand was added to the citizenship education curriculum entitled 'Identity and Diversity: Living Together in the UK' (Ajegbo *et al*., 2007, p. 95). The authors were very clear in which direction they believed citizenship education should travel:

> 'We believe that if children and young people are to develop a notion of citizenship as inclusive, it is crucial that issues of identity and diversity are addressed explicitly. Inherent in the relationship between the citizen and society is the role that identity, or a sense of belonging plays within this relationship. This is because the motivation for citizens to participate in society is logically predicated on a sense of belonging, or 'identification' with, the context where they are participating. We advocate that an understanding of issues of identity and diversity in the context of citizenship is best approached through a political and historical lens.'

The report was much welcomed by New Labour and was in harmony with the government's focus on national identity, patriotism, and communitarianism (Jerome, 2012; Kisby, 2017). Notwithstanding, Weinberg and Flinders (2018, p. 5) argue that the report 'did little more than depoliticise the challenges of multiculturalism and social integration, and in doing so arguably left unchallenged existing social, economic and political inequalities.' In fact, it is argued that the report contributed to a discourse which dwelled on the dangers of social fragmentation and where pluralism was seen as problematic (Revell and Bryan, 2018). Kisby (2017) suggests that the Ajegbo report (2007) marked a notable shift of emphasis for citizenship education in England, however, more far-reaching changes would be implemented with the election of the Liberal Democrat and Conservative coalition government in 2010.

2.3.3 From 2010 onwards; a shift towards character education

The election of the Liberal Democrat and Conservative coalition government in 2010 marked a significant shift towards character education in England (Kisby, 2017; Weinberg and Flinders (2018). Indeed, the 2013 National Curriculum for citizenship education (DfE, 2014) moved the emphasis away from political literacy and civic participation (as favoured by the AGC) towards financial literacy, constitutional history and volunteerism (Kisby, 2017; Weinberg and Flinders, 2018). As the content of the key stage 3 National Curriculum (DfE, 2014, p. 2) highlights:

> Pupils should be taught about:
>
> ⇒ the development of the political system of democratic government in the United Kingdom, including the roles of citizens, Parliament, and the monarch
>
> ⇒ the operation of Parliament, including voting and elections, and the role of political parties
>
> ⇒ the precious liberties enjoyed by the citizens of the United Kingdom
>
> ⇒ the nature of rules and laws and the justice system, including the role of the police and the operation of courts and tribunals
>
> ⇒ the roles played by public institutions and voluntary groups in society, and the ways in which citizens work together to improve their communities, including opportunities to participate in school-based activities
>
> ⇒ the functions and uses of money, the importance and practice of budgeting, and managing risk.

The main emphasis here is very much on the importance of political and judicial systems, civic responsibilities, volunteering and financial literacy. The latter is particularly disconcerting as citizenship education should not just be about the good of the economy but because it is necessary for a functioning democracy. Moreover, as Starkey (2018, p. 152) notes, the increased 'focus on personal finance leaves even less time for the social and political dimensions of citizenship' which, it could be

argued, is the main purpose of citizenship education. It is also worth noting that while citizenship education remains a statutory subject at key stages 3 and 4, academies and free schools are not required to follow the National Curriculum and are, therefore, able to omit it from their curriculum provision. There is, in fact, one Free School in London, championed by the Minister of State for School Standards, which proactively publicise their decision not to offer citizenship education as part of their wider curriculum provision. Moreover, the changes to the National Curriculum also meant that citizenship education was no longer a statutory requirement at key stages 1 and 2. As mentioned in the introduction, this was one of the reasons why the research was conducted with primary school-aged children rather than secondary school pupils.

Weinberg and Flinders (2018) argue that this shift in focus since 2010 actually moves citizenship education more towards a form of character education. As they observe, 'the character agenda—focused on personal rather than public ethics—downplays the knowledge and (collective) skills of political literacy, and in doing so undermines citizenship education as learning for democracy' (Weinberg and Flinders, 2018, p.5). Here, the focus is increasingly on young people as 'future workers and consumers in a competitive global economy, rather than ensuring that young people are equipped to play a part in the democratic process so as to address issues of general concern through collective action' (Kisby, 2017, p. 7). It could be argued that the recent shift to the Right in citizenship education is symptomatic of wider neoliberal educational policies and practice such as academisation and the growth of the competitive educational marketplace. As Reay (2017, p. 50) observes, 'we are seeing radical changes in the state educational system in England; changes that are transforming the purposes of education, the ways in which it is funded, teaching and learning and, inevitably, relationships between teachers and taught'. These radical changes have been the result of successive governments' educational policies since the 1980s, driven by neoliberal ideology with a desire to transform education services into profit-making commodities (Ball, 2014; Goodson 2014; Benn and Downs, 2016; Reay, 2017).

The model of citizenship education offered by both the coalition and Conservative governments is consistent with Westheimer and Kahne's (2004) personal responsible citizen where the emphasis is on the promotion of good character traits, obedience,

and hard work. As Kisby (2017, p. 16) contends, 'the message seems to be: be resilient. Put up with things. Don't be political. Don't try and change the world. Change your attitude, your perspective. Change yourself instead.' This approach does not provide much space for young people to develop a critical awareness of political issues, social injustices, and structural inequalities. Indeed, in recent years the whole notion of collective learning around political and social issues has been vastly reduced 'to develop new skills and serve the purposes of others, not new ways of understanding themselves and changing their world' (Coffield and Williamson, 2012, p. 18). This shift has been further entrenched with the introduction of Fundamental British Values (DfE, 2014).

2.3.4 'Fundamental British Values'

Although Fundamental British Values (FBV) is now widely associated with educational discourse the term was, in fact, first used in a definition of extremism devised by the Home Office as part of its counter-terrorism agenda (Richardson and Bolloten, 2014). As such, the origins of Fundamental British Values (FBV) are deeply rooted in a security-focused and nationalistic agenda which positions radical Islam as a threat to liberal democracy in the United Kingdom (Richardson and Bolloten, 2014; Lander, 2016; Revell and Bryan, 2018; Starkey, 2018). Indeed, since the London bombings of 2005 schools 'have been required to support the security services in the anti-radicalization 'Prevent' agenda' (Starkey, 2018, p. 151). As the Government's Prevent strategy (DfE, 2015) clearly states, schools can (and should) build pupils' 'resilience to radicalisation by promoting fundamental British values and enabling them to challenge extremist views.' There was, however, no public or democratic debate about what constitutes British values or if indeed such a thing exists (Elton-Chalcraft et al., 2017). Furthermore, Lander (2016) notes that this counter-terrorism and securitisation agenda has insidiously invaded teachers' professionalism through the introduction of the new Teachers' Standards in 2012 which require all teachers in England 'not to undermine fundamental British values' (DfE, 2012).

Since the introduction of the revised standards for Spiritual, Moral, Social and Cultural (SMSC), all schools must now show that they actively promote, rather than not undermine, 'the fundamental British values of democracy, the rule of law, individual

liberty, and mutual respect and tolerance of those with different faiths and beliefs' (DfE, 2014, p. 6). Fundamental British Values is also included in Ofsted's Education Inspection Framework (Ofsted, 2019) with schools being judged on their provision and promotion of FBV across the curriculum. Recent speeches from the inspectorate body's Chief Inspector, Amanda Spielman, would suggest that she favours British Values as the bedrock for civic education in England (DfE, 2018). According to Elton-Chalcraft et al. (2017, p. 275), 'such tight regulation, and indeed the centralisation of the regulation of schools, teachers and pupils, is almost unprecedented in response to state security when compared to the terrorist threat posed by the IRA in the 1960s and 1970s in England.'

The introduction of FBV further reduces the scope for children and young people to engage with political issues and ideas through citizenship education (Starkey, 2018). Furthermore, Revell and Bryan (2018) have noted that many of the resources created for the teaching of FBV, across both secondary and primary education, lack any critical dimension or provide opportunities for young people to question values such as 'tolerance' and 'individual liberty'. This is problematic as a 'static approach to the presentation of fundamental British values not only misrepresents the history of these ideas, it also distorts their meaning as political concepts' (Revell and Bryan, 2018, p. 16). Citizenship education should provide young people with opportunities to learn a range of topics and issues including democracy, diversity, human rights and sustainable development (Pykett, 2010). Unfortunately, however, the shift to the Right towards character education and Fundamental British Values has moved citizenship education in England further away from a social justice-orientated conceptualisation.

2.4 Conclusion

Throughout this chapter I have explored the historical roots of citizenship education in England from the early twentieth century up until, and including, the introduction of the Fundamental British Values (DfE, 2014) under the Liberal Democrat and Conservative coalition government in 2013. Using Westheimer and Kahne's (2004) categorisation of citizenship (personal, participatory and justice-orientated), I have argued that citizenship education has shifted away from political literacy and civic participation towards character education (Kisby, 2017; Weinberg and Flinders, 2018). I also

contended that citizenship education in England has focussed too heavily and narrowly on institutions, structures, and processes rather than developing young people's knowledge, skills and dispositions to become critical agents of change. As such, citizenship education in England has become increasingly inefficient and inadequate to address present problems and future global threats. Throughout the next chapter, an alternative social justice-orientated conceptual framework for citizenship education will be outlined, based on four constitutive elements: agency; dialogue; criticality; and emancipatory/ transformative knowledge. It will be argued that citizenship education should provide young people with the opportunity to think critically, consciously, compassionately and allow them to grow intellectually with a concern for justice and equality; and the agency to bring about change.

Chapter 3 A conceptual framework for social justice-orientated citizenship education

3.1 Introduction

In the previous chapter, it was argued that citizenship education in England has shifted away from political literacy and civic participation and towards character education, financial literacy, constitutional history and volunteerism (Kisby, 2017; Starkey, 2018; Weinberg and Flinders, 2018). It was also maintained that the introduction of the Fundamental British Values (FBV) has had an impact on citizenship education in England with an increased focus on nationalism and securitisation, positioning radical Islam as a threat to liberal democracy (Richardson and Bolloten, 2014; Lander, 2016; Revell and Bryan, 2018; Starkey, 2018). Furthermore, it was argued that citizenship education has largely been based on a 'deficit model', where young people are viewed as 'citizens-in-waiting rather than citizens in their own right' (Olser and Starkey, 2003, p. 247). Citizenship education has, fundamentally, been shaped by neoliberal educational policy and practice which are concerned with creating dutiful economic subjects (Gifford, 2004; Faulks, 2006). The purpose, therefore, of this chapter is to provide an alternative vision for citizenship education which is concerned with developing social justice-orientated active agents of change. Throughout this chapter I propose a conceptual framework for social justice-orientated citizenship education which is based on four constitutive elements: agency; dialogue; criticality; and emancipatory/ transformative knowledge. The framework draws upon some of the

features of global citizenship education (Hartung, 2017), critical citizenship education (DeJaeghere and Tudball, 2007), cosmopolitan citizenship education (Osler and Starkey, 2003), and transformative citizenship education (Banks, 2015). This chapter begins by laying the philosophical foundations for the conceptual framework which are rooted in critical theory and critical pedagogy.

3.2 Philosophical foundations

3.2.1 Critical theory

It is argued that critical theory provides the philosophical foundations for critical pedagogy and, as such, it is difficult to understand the latter without grasping the former (Kincheloe, 2004; Giroux, 2011; Howlett, 2013; McLaren, 2014). It is, therefore, necessary that the origins and evolution of critical theory are explored before analysing the fundamental principles of critical pedagogy. Critical theory is rooted in the philosophical idealism of the Frankfurt School; the name given to a group of scholars at the University of Frankfurt during the early to mid-twentieth century who developed 'a school of thought and a process of critique' (Giroux, 2001, p. 8). Academics such as Max Horkheimer, Leo Lowenthal, Herbert Marcuse, Theodore Adorno and Friedrich Pollock attempted to challenge the dominant positivistic discourse by developing a critical theory which was largely influenced by Marxism, Hegelianism and Kantianism (Held, 1980; Kincheloe, 2004). According to Held (1980, p.15), the Frankfurt scholars 'sought to develop a critical perspective in the discussion of all social practices' including, but certainly not restricted to, education. Throughout the 1960s, critical theory in America grew largely in response to the Civil Rights Movement and opposition to the Vietnam War, and was mainly concerned with the empowerment and emancipation of disadvantaged and disenfranchised groups to exceed the limitations bestowed upon them by society because of their race, class, sexuality and gender. It is worth noting, however, that 'critical theory was never a fully articulated philosophy shared unproblematically by all members of the Frankfurt School' (Giroux, 2001, p. 7). Indeed, as with most schools of thought, it is difficult to summarise critical theory as a unified philosophical position. Kincheloe (2004, pp. 50 – 56) does, however, provide a number of useful and flexible concepts arguing that critical theory has evolved and

adapted since its inception, 'changing in light of both new theoretical insights and new problems and social circumstances':

i. *'Critical enlightenment' and 'critical emancipation'*. Critical theory recognises that there are power imbalances in society which are the result of social privileges connected to issues such as class, race, gender and sexuality. Critical theorists are concerned with the oppressive nature of this power 'and its ability to produce inequalities and human suffering' (Kincheloe, 2004, p. 54). Hence, the aim of critical theory is two-fold; (a) to seek critical enlightenment by revealing these power imbalances and (b) achieve critical consciousness of underprivileged and disadvantaged communities for self-emancipation.

ii. *'Rejection of economic determinism'*. Critical theorists reject the idea that economic factors govern all other aspects of people's lives. Instead, they argue, multiple forms of power such as race, gender and class cannot be separated from economic factors (Kincheloe, 2004).

iii. *'The critique of instrumental or technical rationality'.* It is argued that instrumental/ technical rationality ignores values and purpose in favour of efficiency and fact. In educational research, for example, critical theorists claim that many researchers 'become so obsessed with issues of technique, procedure, and correct method that they forget the humanistic purpose of the research act' (Kincheloe, 2004, p. 52).

iv. *'The concept of immanence'.* This is based on the belief that critical theorists are concerned with not *what is* but rather *what could be*. As such, 'critical theorists critique researchers, educators, and political leaders who operate to adapt individuals to the world as it is…critical theorists are profoundly concerned with who we are, how we got this way, and where do we go from here' (Kincheloe, 2004, p. 53).

v. *'A reconceptualised critical theory of power:* '*linguistic/ discursive power'.* According to Kincheloe (2004, p. 55), 'discursive practices are defined as a

> set of tacit rules that regulate what can and cannot be said, who can speak with the blessings of authority and who must listen, whose social constructions are valid and whose are erroneous and unimportant'. Once more, this is concerned with the nature of power, who wields it and how it is used in discursive spaces as a form of oppression and control of marginalised groups.

These interconnected concepts form the foundations of critical pedagogy which, according to Giroux (2002, p. 55), 'loosely evolved out of a yearning to give some shape and coherence to the theoretical landscape of radical principles and practices' The real challenge, however, for critical pedagogy has been to build on these theoretical foundations by offering something more tangible for educators concerned with social justice and inequality.

3.2.2 Critical pedagogy

During the early part of the twentieth century the American philosopher John Dewey reasoned that schools should provide a more transformative model of education by teaching about democratic structures and promoting human values such as social justice and equality (Howlett, 2013; Rhem, 2013). According to Darder et al., (2002, p. 3) it was Dewey's social reconstructionism and pragmatism which provided 'a philosophical construct that has been of foremost significance to the evolution of critical pedagogy'. The first use of the term 'critical pedagogy', however, can be assigned to Henry Giroux's (1983) *Theory and Resistance in Education* where he argued for a more radical pedagogical approach to the cultural reproduction permeating public schools in America. Giroux's conceptualisation of critical pedagogy is very much influenced by the writings of Paulo Freire whose 1970 seminal work, *Pedagogy of the Oppressed*, argued for social change and the emancipation of the oppressed peoples of Brazil through the development of literacy as a form of social agency (Rhem, 2013). It was, as Darder *et al*., (2002, p. 6) argue, Freire's writings which raised 'pedagogical questions related to social agency, voice, democratic participation – questions that strongly inform the recurrent philosophical expressions of critical pedagogical writings.'

Hess (2017) argues that Freire adopted a Marxist methodology to his work and a form of critical education where teachers and students work together for transformative change. Freire's transformative and emancipatory education has since grown through the writings of Western critical pedagogues such as bell hooks, Henry Giroux, Maxine Greene, Michael Apple and Peter McLaren, to name but a few. Contemporary critical pedagogues claim that schools are inherently political institutions that 'act within the larger sociocultural context of society' (Gurn, 2011, p. 150). It is also claimed that teaching and learning and wider classroom practice is increasingly being shaped by neoliberal ideology where teachers' autonomy has been vastly reduced as they are forced to adopt curricula, pedagogies and assessments determined by someone else (Hursh, 2007; Giroux, 2016). As Giroux (2016, p. 354) argues, this is also having a detrimental impact on students:

> 'At the core of the new reforms is a commitment to a pedagogy of stupidity and repression that is geared toward memorization, conformity, passivity, and high stakes testing. Rather than create autonomous, critical, and civically engaged students, the un-reformers kill the imagination while depoliticizing all vestiges of teaching and learning…students are conditioned to unlearn any respect for democracy, justice, and what it might mean to connect learning to social change. They are told that they have no rights and that rights are limited only to those who have power. This is a pedagogy that kills the spirit, promotes conformity, and is more suited to an authoritarian society than a democracy.'

As a result of these reforms, teachers have become more compliant and less radical in their pedagogical approaches with an expectation that they should be apolitical rather than taking an open stand against inequality and injustice (McLaren, 2014; Giroux, 2016). The ambitious objective of critical pedagogy is to achieve human equality through a moral vision of justice-orientated education (Kanpol,1999; Kress, 2011). Here, it is claimed that critical pedagogy can provide historical, political and ethical guidance and optimism to educators who believe in the transformative and emancipatory power of education (Kincheloe, 2004). However, teachers who wish to become critical pedagogues must also begin to question how the traditional model of

education cements the teacher/ student power relationship. As Kress (2011, p. 262) asserts, ‘embracing critical pedagogy, as a form of action, involves making a commitment to fighting oppression that emerges from and maintains these power inequalities that negatively impact people’s lives.’ Indeed, critical pedagogues aim ‘to empower the powerless and transform existing social inequalities and injustices’ (McLaren, 2014, p. 122). However, this empowerment should be achieved by providing the conditions for students to become self-empowered through the acquisition of emancipatory knowledge, skills and dispositions. Critical pedagogy is not necessarily about developing a set of teaching techniques but rather an educational approach based on several interconnected philosophical principles. As such, it is a way of being as a teacher; a disposition, a philosophy, and an enactment of values and principles (Rhem, 2013).

3.2.2.1 The principles of critical pedagogy

As with critical theory, defining the principles of critical pedagogy remains a site for problematisation and contestation. Darder et al., (2002, pp. 11 - 15) do, however, offer a useful overview of critical pedagogy’s main philosophical principles which are adopted within this conceptual framework; ‘historicity of knowledge’, ‘political economy’, ‘cultural politics’, ‘resistance and counter-hegemony’, ‘dialectical theory’, ‘conscientization, dialogue and ‘praxis’:

3.2.2.1.1 Historicity of knowledge

Critical pedagogues maintain that knowledge is ‘produced in a larger process and can never be understood outside of its historical development and its relationship to other information’ (Kincheloe, 2004, p. 17). It is argued that schools, and wider education systems, provide a distorted view of history which undermines the social and critical consciousness needed to bring about equitable transformation and heal social division (Breuing, 2011). Critical pedagogues thus view knowledge as being structured in particular ways and deeply entrenched and geopolitically positioned within interconnected power relations (McLaren, 2014). Critical pedagogues are also concerned with why some constructions of knowledge are prioritised and legitimised over other forms of knowledge and aim to decolonise dominant cultural knowledge and attempt to understand ‘subjugated knowledges coming from these various

oppressed groups and examining them in relation to other forms of academic knowledge' (Kincheloe, 2004, p. 26). Furthermore, critical pedagogues recognise that control of knowledge and economic power go hand-in-hand (Apple, 1982).

3.2.2.1.2 Political economy

Through this critical lens, schools are viewed as working against the class interests of the most disadvantaged and disenfranchised students. Class is conceptualised as 'the economic, social, ethical, and political relationships that govern particular sectors of the social order' (Darder et al., 2002, p. 12). Critical pedagogues argue that schools are used to replicate and exacerbate the political, cultural and economic dominance of the privileged classes to the detriment of the more underprivileged and marginalised members of society (Apple, 1982; Kincheloe, 2004; Giroux, 2011; McLaren, 2014). It is argued that the traditional model of schooling is designed to create compliant workers who can contribute to the economy rather than thoughtful citizens who are more concerned with human wellbeing and equality (Hursh, 2007; Giroux, 2016). This is echoed by McLaren (2014, p. 6) who suggests that schools and curricula are designed to provide 'students with the requisite technical expertise to enable them to find a place within the corporate hierarchy'. It is, therefore, the role of critical pedagogy to provide discursive spaces to challenge hegemonic culture in schools.

3.2.2.1.3 Cultural politics

Culture signifies 'the particular ways in which a social group lives out and makes sense of its "given" circumstances and conditions' including their values, beliefs, opinions and attitudes (McLaren, 2014, p. 138). Critical pedagogues argue that culture has to be viewed 'as a domain of struggle where the production and transmission of knowledge is always a contested process' (Kincheloe, 2004, p.56). According to Apple (1982, p. 41), schools perpetuate cultural privilege by 'taking the form and content of the culture and knowledge of powerful groups and defining it as legitimate knowledge to be preserved and passed on.' Fundamentally, schools are therefore 'agents in the creation and recreation of an effective dominant culture. They teach norms, values, dispositions, and culture that contribute to the ideological hegemony of dominant groups' (Apple, 1982, p. 42). Critical pedagogy, however, aims to challenge this by

committing to the development of school cultures which empower marginalised and disadvantaged students (Darder et al., 2002). As such, critical pedagogy confronts the dominant narrative around legitimate culture and empowers students to 'define their everyday lives and…construct what they perceive as truth' through their own cultural experiences (Darder et al., 2002, pp. 11). Critical pedagogy provides a critique of, and an antidote to, educational practices which, it is argued, promotes and cements cultural and ideological hegemony in schools and other educational settings (Darder et al., 2002).

3.2.2.1. 4 Resistance and counter-hegemony

McLaren (2014) argues that the dominant culture is able to maintain control and power through the process of hegemony. Here, hegemony refers to the preservation of domination 'through consensual social practices, social forms, and social structures produced in specific sites' such as churches and schools' (McLaren, 2014, p. 140). One of the main purposes of critical pedagogy is to help students to scrutinise the political, social and economic foundations of larger society and resist hegemonic practices (McLaren, 2014). Critical pedagogy aims, therefore, to challenge and change structures which exacerbate inequality and injustice by focusing on the development of a democratic culture which inspires and self-empowers students (Kanpol, 1999; Cho, 2010). Moreover, critical pedagogues argue hegemony cannot be separated from ideology which permeates all aspects of social life (McLaren, 2003; Kincheloe, 2004). Indeed, 'ideology refers to the production of sense and meaning…and is a result of the intersection of meaning and power in the social world' (McLaren, 2003, p. 79). Subversion, resistance and counter-hegemony is ultimately about equality, liberation, freedom from oppression and anti-marginalization (Cho, 2010).

3.2.2.1.5 Dialectical theory

Dialectical theory is concerned with the complexities and contradictions in human behaviour and relationships and therefore aims to avoid 'linear and simplistic conceptions of the relationships between people' (Mayo, 2013, p. 5). As Darder (2002, p. 12) maintains, within dialectical theory, 'all analysis begins first and foremost with

human existence and the contradictions and dysfunctions that both shape and make its meaning problematic'. Therefore, societies' problems cannot be viewed as isolated events but rather as a consequence of the interactions between individuals and society (McLaren, 2014). The complexities of these relationships and interactions mean that there are often multiple sides to any given problem and often these sides are linked to certain race, gender and class interests and intersectionalities (McLaren, 2014). Dialectical theory aims to provide students with a framework to analyse and critique underlying social and political factors through a process of dialogue and a heightened sense of critical consciousness.

3.2.2.1.6 Conscientization, dialogue and praxis

The task of critical pedagogy is to bring members of oppressed groups, whether that be due to class, gender, sexuality, or race, to a level of critical consciousness of their situation so they feel empowered to become active agents of change (Freire, 2000; Darder et al., 2003; Kincheloe, 2014; Breuing, 2011; Giroux, 2011). It is argued that the most effective way to achieve this is through open dialogue between teachers and students (Shor, 1992; hooks, 1994; Burbules and Berk, 1999; Breuing, 2011; Giroux, 2011). According to Freire (2000), dialogue is the only way to understand and answer political questions and truly grasp the nature of one's being. This pedagogical approach is rooted in the idea that teaching and learning should be participatory and not passive (Shor, 1992; hooks, 1994). As such, dialogue 'can offer a set of tools to help students become critical readers, researchers, and producers of the word and the world' (Gurn, 2011, p. 151). The aim of dialogue should not simply be to develop a greater understanding of one's world but a desire to change it. Freire refers to this as 'praxis' which is where theory meets social action through the desire to seek how things might be instead of how they are (Darder et al., 2002).

3.2.3 Criticisms of critical pedagogy

As noted earlier, critical pedagogy is both problematic and contested and not without its critics. One of the main criticisms of critical pedagogy is that it is too negative, abstract, political and idealistic to serve any meaningful purpose for those working in education (Ellsworth, 1989; Howlett, 2013). Ellsworth (1989, p. 301) argues, for

example, that ‘there have been no sustained research attempts to explore whether or how the practices it prescribes actually alter specific power relations outside or inside schools.’ Here, Ellsworth (1989) contests that although critical pedagogues aim to challenge power imbalances between the teacher and student, the authoritarian nature of that relationship often remains in place. However, Pike (2007, p. 478) maintains that this could very well be due to students being ‘shaped by the interpretations and values derived from the dominant power structure, value system, and worldview in their society and school’. Indeed, if these power imbalances are as deeply entrenched and enacted as some critical pedagogues argue (Kincheloe, 2004; Giroux, 2011; McLaren, 2014), then the likelihood of transforming these systems appears somewhat challenging, or indeed, highly unlikely. Notwithstanding, many critical pedagogues acknowledge the magnitude of the challenge presented by neoliberalism’s hegemonic hold on education and the devastating impact it is having on pedagogy and practice (Giroux, 2016).

It is argued that critical pedagogy exposes itself to claims of ideological indoctrination as students are forced to confront issues of power, oppression, social injustice and equality (Ellsworth, 1989). The main features of indoctrination are, of course, the push for uncritical acceptance of ideas and the dismissal of evidence. Teachers have a responsibility to guide, influence, and steer children and young people, however, to indoctrinate is to run counter to teaching in a liberal democratic society (Sears and Hughes, 2006). To refute this claim, however, critical pedagogy aims to create democratic and dialogic spaces where students are encouraged to develop their criticality and to share and challenge ideas and ideologies. If anything, critical pedagogy offers an antidote to neoliberal pedagogies which are more concerned with narrow curricula and restrictive teaching practices. Indeed, as (Giroux, 2016, p. 357) asserts:

> ‘Critical pedagogy becomes dangerous in the current historical moment because it emphasizes critical reflection, bridging the gap between learning and everyday life, understanding the connection between power and difficult knowledge, and extending democratic rights and identities by using the resources of history. Rather than viewing teaching as technical practice, pedagogy in the broadest critical sense is premised

> on the assumption that learning is not about memorizing dead knowledge and skills associated with learning for the test but engaging in a more expansive struggle for individual rights and social justice'.

This chapter has thus far attempted to lay the philosophical foundations of the conceptual framework for social justice-orientated citizenship education which are deeply rooted in the concepts and principles of critical theory and critical pedagogy. The following section will provide a comprehensive overview of the conceptual framework for citizenship education which is made up of four constitutive elements: agency; dialogue; criticality; and emancipatory/ transformative knowledge.

3.3 A Conceptual framework for social justice-orientated citizenship education

Social justice-orientated citizenship education should help young people to develop the knowledge, passion, civic capacities, and social responsibility to work collectively towards solutions to the planet's problems such as armed conflict, human rights violations, global poverty and environmental sustainability (Banks 2008; Truong-White and Mclean, 2015). It should also provide young people with opportunities to think critically, consciously and compassionately and allow them to grow intellectually and creatively with a concern for equality and social justice. Indeed, from this perspective, citizenship education should not be about character education, civic obedience or economic entrepreneurialism but rather educating children and young people for active and critical global citizenry. It should, as Banks (2008, p. 134) maintains, help 'students to develop an identity with and attachment to the global community and a human connection to people around the world… who will make decisions and take actions in the global interests that will benefit humankind'. With this in mind, the chapter now turns to the conceptual framework for social justice-orientated citizenship education.

Andreotti (2006, p.49) notes that the key to developing a strong conceptual framework for citizenship education lies in the ability 'to promote change without telling learners what they should think or do, by creating spaces where they are safe to analyse and experiment with other forms of seeing/ thinking and being/ relating to one another'. It is, however, worth noting that this conceptual framework has not been designed and

developed in isolation and draws on elements of global citizenship education (Hartung, 2017), critical citizenship education (DeJaeghere and Tudball, 2007), cosmopolitan citizenship education (Osler and Starkey, 2003) and transformative citizenship education (Banks, 2015) as outlined and defined below:

> '*Global citizenship education* encompasses a wide range of dimensions, from the political, moral and economic, through to the social, critical, environmental and spiritual… global citizenship is a call for people to recognise themselves as democratic members of a global community not restricted by state borders…often supported by discourses of human rights and social justice' (Hartung, 2017, p. 18).

> '*Critical citizenship education* includes several dimensions that extend the dimensions of knowledge, values, and participation… Critical citizenship aims to create a citizenry prepared and motivated to address societal problems and to create social change, particularly related to injustice. To address this goal of citizenship, both knowledge and participation are used to empower learners by helping them to understand the underlying causes of social problems' (DeJaeghere and Tudball, 2007, p. 48).

> *Cosmopolitan citizenship education* aims to develop children and young people who 'will be confident in their own identities and will work to achieve peace, human rights and democracy within the local community and at a global level, by:

- accepting personal responsibility and recognising the importance of civic commitment;
- working collaboratively to solve problems and achieve a just, peaceful and democratic community;
- respecting diversity between people, according to gender, ethnicity and culture;
- recognising that their own worldview is shaped by personal and societal history and by cultural tradition;
- respecting the cultural heritage and protecting the environment;

- promoting solidarity and equity at national and international levels.
  (Osler and Starkey, 2003, p. 246 – 247)

> '*Transformative citizenship education* … recognises and validates the cultural identities of students while helping them to attain the knowledge and skills required to function effectively in the civic culture of the nation as well as to challenge racial, social class, and gender inequality. It helps students to develop decision-making and social action skills needed to identify problems within society, clarify their values, and take action to enhance democracy and social justice within their communities, nation, and the world. Transformative citizenship education enables students to become both successful citizens and change agents'
> (Banks, 2015, p.154)

The common themes that emerge from these conceptualisations of citizenship education are the focus on developing critical, democratic global citizens who are not only committed to social justice and human rights but also feel empowered to bring about social change through their knowledge, skills and dispositions. As such, they reflect Banks' (2004, p. 289) conceptualisation of transformative citizenship education which suggests it 'should help students to develop thoughtful and clarified identifications with their cultural communities, nation-states, and the global community. It also should enable them to acquire the knowledge, attitudes, and skills needed to act to make the nation and the world more democratic and just.' It is, therefore, very much compatible with the social justice-orientated notion of citizenship education for social injustice and equity (Torres-Harding et al., 2018).

The conceptual framework for social justice-orientated citizenship education will now be explored in greater depth by offering a detailed definition of the four main constitutive elements (Figure 3.1): agency; dialogue; criticality; and emancipatory/ transformative knowledge.

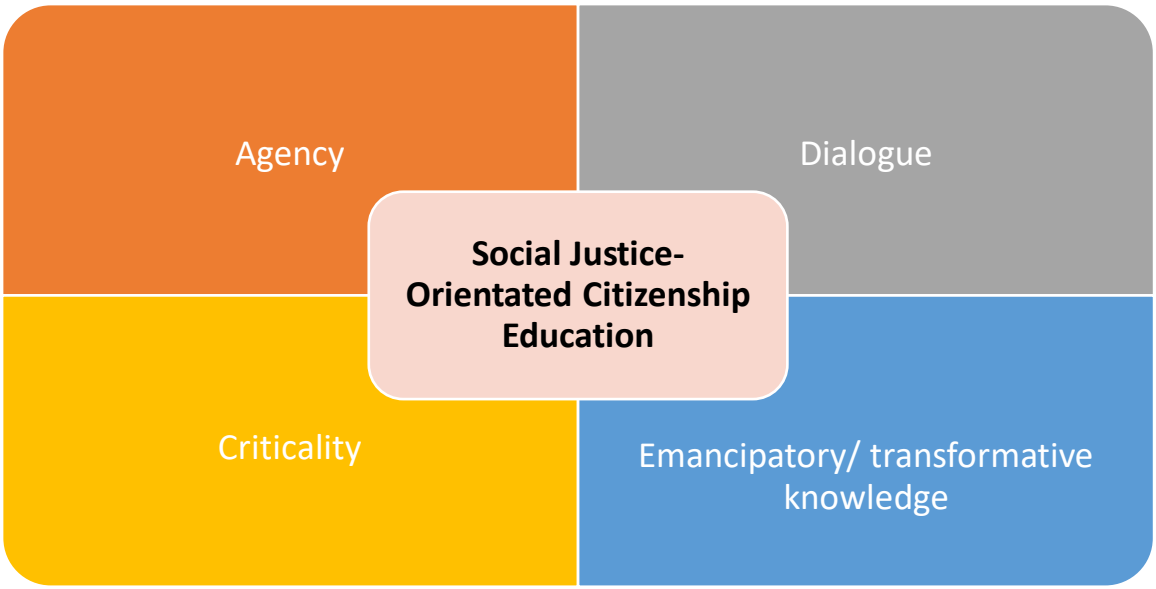

Figure 3.1: Conceptual framework for social justice-orientated citizenship education

3.3.1 Agency

As discussed in the previous chapter, citizenship education in England has been based on a deficit model which focuses on children's shortcomings rather than their strengths (Olser and Starkey, 2003). As such, there is no real investment or concern to develop their sense of agency. Here, agency can be defined as the ability to have control over one's life and have the independence to make decisions and take action (Kincheloe, 2004). Short (2012, p. 41) quite rightly argues that 'children need agency in order to believe that they can take action and exert power in a particular situation.' However, for centuries children have been denied a sense of agency primarily on the basis of their age (Hart, 1992; Vandenbroeck, 2006; Short, 2012). Welcomingly, in recent years there has been 'a shift in views of childhood…on the rights of children to have their perspectives taken seriously and to participate in decision-making' (Short, 2012, p. 42). This view aligns with the United Nations Convention on the Rights of Child (UNCRC, 1989) and draws specifically on three articles from the Convention:

> **Article 12 (respect of the views of the child)**
>
> Every child has the right to express their views, feelings and wishes in all matters affecting them, and to have their views considered and taken seriously.
>
> **Article 13 (freedom of expression)**

> Every child must be free to express their thoughts and opinions and to access all kinds of information, as long as it is within the law.
>
> **Article 29 (goals of education)**
>
> Education must develop every child's personality, talents and abilities to the full. It must encourage the child's respect for human rights, as well as respect for their parents, their own and other cultures, and the environment.

From a sociological perspective, Emirbayer and Mische (1998, p. 970, emphasis included) argue that agency is, in fact, a complex and relational construction:

> *'The temporally constructed engagement by actors of different structural environments—the temporal-relational contexts of action—which, through the interplay of habit, imagination, and judgment, both reproduces and transforms those structures in interactive response to the problems posed by changing historical situations.'*

Emirbayer and Mische (1998) continue by defining agency as a three-dimensional process involving the 'continual reconstruction of their orientations toward past and future in response to emergent events'. Consequently, they distinguish three elements of human agency: 'iteration, projectivity, and practical evaluation' (Emirbayer and Mische, 1998, p. 971, emphasis included):

> *'The iterational element* — refers to *the selective reactivation by actors of past patterns of thought and action, as routinely incorporated in practical activity, thereby giving stability and order to social universes and helping to sustain identities, interactions, and institutions over time'.*
>
> *'The projective element* — encompasses *the imaginative generation by actors of possible future trajectories of action, in which received structures of thought and action may be creatively reconfigured in relation to actors' hopes, fears, and desires for the future'.*

> *'The practical-evaluative element* — entails *the capacity of actors to make practical and normative judgement among alternative possible trajectories of action, in response to the emerging demands, dilemmas, and ambiguities of presently evolving situations.*

Summarising Emirbayer and Mische's (1998, p. 970) 'chordal triad of agency', Biesta and Tedder (2007, p. 136) suggest that 'we should not understand agency as an individual capacity. Agency is not some kind of 'power' that individuals possess and can utilise in any situation they encounter. Agency should rather be understood as something that has to be achieved in and through engagement with particular temporal-relational contexts-for-action'.

It is suggested that one of the most powerful ways to develop young people's sense of agency is through participation (Hart, 1992; Vandenbroeck, 2006; Short, 2012; Kisby, 2017). For example, within citizenship education, one of the most effective ways to learn about democracy is to 'live it' through active participation (Biesta, 2007; Coffield and Williamson, 2012; Short, 2012; Mayo, 2013; Kisby, 2017). Indeed, 'an understanding of democratic participation and the confidence and competence to participate can only be acquired gradually through practice; it cannot be taught as an abstraction' (Hart, 1992, p. 5). However, critics argue, that within many Western democracies, children are given very few opportunities to experience democracy in action (Hart, 1992; Biesta, 2007; Coffield and Williamson, 2012; Short, 2012). As such, it can be extremely difficult for children to actively learn about participation and decision-making when they are afforded very few opportunities to experience these processes in schools. Critical pedagogy, however, requires 'engaging in a democratic learning experience governed by non-hierarchical social relations of education' (Mayo, 2013, p. 37). This can, for example, be achieved by negotiating classroom rules, electing classroom representatives or incorporating class members' suggestions for learning activities into curricula design. Though small in gesture, these approaches can be quite significant in helping young people grasp difficult concepts such as participatory democracy.

It is suggested that one of the most effective ways to develop young peoples' agency is through experiential learning opportunities that address local issues which are important and relevant to their lives (Short, 2012; Kisby, 2017; Torres-Harding, 2018).

In its simplest form, experiential learning can be described as 'learning from experience or learning by doing. Experiential education first immerses learners in an experience and then encourages reflection about the experience to develop new skills, new attitudes, or new ways of thinking.' (Lewis and Williams, 1994, 5). For example, students could investigate local foodbank usage or homelessness as a way of understanding and addressing the wider causes and consequences of capitalism, poverty and global hunger. Torres-Harding (2018, p. 4) suggests that 'participation in student activism can foster civic engagement by enabling participation in political processes, help instil hope, and reaffirm their own personally meaningful commitments to improving their own communities.'

It is, of course, unfair to burden children and young people with the world's inequalities and injustices but hopefully through social justice-orientated citizenship education they are able to develop 'the skills, ideas, values and authority necessary for them to nourish a substantive democracy, recognise antidemocratic forms of power and fight deeply rooted injustices in a society' (Giroux, 2016, p. 358). Children and young people must, however, believe that they have the agency and power to bring about changes to current structures and practices of society (Short, 2012). Indeed, as Mathews (2003, p. 269) contends, 'when participation gives young people a chance to develop into competent, independent and responsible fellow citizens, then consciousness of democratic citizenship may be achieved.' One way to achieve this is to provide democratic spaces for children and young people to be able to express their ideas and have their worldviews acknowledged and challenged through classroom conversations and meaningful dialogue with their peers.

3.3.2 Dialogue

According to Fisher (2007, p. 616), 'dialogue is important because it is the primary means for developing intelligence in the human species. It is through the capacity to verbalize that consciousness and understanding develop.' In the classroom, dialogue has the power and potential to energise, motivate and enhance children and young peoples' critical thinking through collaboration, interaction, cumulative questioning, argumentation, cognitive processing and self-regulatory behaviour (Fisher, 2007; Alexander, 2011). Furthermore, it is guided by a social constructivist view of learning where both 'teachers and learners are regarded as active participants in the

construction of knowledge on the basis of ideas and experiences contributed by the pupils as well as the teacher' (Hardman and Abd-Kadir, 2010, p. 255). Creating a dialogic classroom does, however, require inclusive pedagogic practices, mutually respectful relationships, skilful facilitation and responsive questioning techniques. While dialogic pedagogy has been shown to be an effective classroom approach across numerous disciplines and phases (see, for example, Hardman, 2010; White, 2015; and Wilkinson et al., 2017), this section refers primarily to the use of dialogue for the teaching and learning of citizenship education.

While there are numerous conceptualisations of dialogic pedagogy (see, for example, Nystrand *et al*., 1997; Skidmore, 2000; and Mercer, 2008), for the purpose of this framework I draw predominantly on the work of Alexander (2011). Alexander (2011, p. 28, emphasis included) outlines the main features of dialogic pedagogy which, he asserts, separates it from other forms of classroom communication such as rote, recitation and direct instruction as being:

'Collective' as the teacher and children address learning activities together rather than in isolation. This can be done in groups or as a whole class;

'Reciprocal' as participants listen to each other and react by sharing and challenging ideas and providing different, and often conflicting, viewpoints;

'Supportive' as contributions are valued and respected by all participants with a goal to achieve a collective understanding. This is done in a mutually respectful and supportive environment.

'Cumulative' as the teacher and children build on each other's contributions and weave them into coherent and logical lines of enquiry.

'*Purposeful'* as the teacher has certain learning goals in mind. This is well planned and skilfully facilitated rather than dictatorially and didactically imposed.

Alexander's (2011) features of dialogic pedagogy are compatible with the Freirean notion of praxis which rightfully acknowledge that it is 'harmful to silence student voices or impose one's own perspective on those in one's classroom' (Jackson, 2008, p. 138). Dialogue should be at the very heart of social justice-orientated citizenship education

as a means of developing and empowering thoughtful, active and critical citizens. As Alexander (2011, p. 7) observes, 'democracies need citizens who can argue, reason and challenge, question, present cases and evaluate them. Democracies decline when citizens listen rather than talk, and when they comply rather than debate'. This was also recognised in the Evidence for Policy and Practice Information and Co-ordinating Centre's (Cited in Alexander, 2011, p. 34) systematic review of citizenship education on students' learning and achievement, who noted:

> 'The quality of dialogue and discourse is central to learning in citizenship education…Dialogue and discourse are connected with learning about shared values, human rights, and issues of justice and equality…Transformative, dialogical and participatory pedagogies complement and sustain achievement rather than divert attention from it'.

Unfortunately, however, classroom dialogue is yet to be afforded a similar status in England as it is in other European countries, such as France, where it is deemed to be a prerequisite for education for active and democratic citizenship. Indeed, if children and young people are to develop the knowledge, skills and attitudes needed to become active critical agents of change, then they must be provided with democratic and dialogic spaces where articulacy and argument are allowed to flower and flourish. Segal et al., (2017) have noted several significant factors for the implementation and facilitation of effective dialogue for the teaching and learning of citizenship education:

'*Participation structure:* small group structures allow for deeper exploration of the issues and enables voices to emerge equally' (Segal et al., 2017, p. 21). Here, it is suggested that working with groups of between eight to twelve class members is optimum for dialogue to flow and flourish (Segal et al., 2017). Within larger groups, class members can have considerably less time to contribute and explore ideas and arguments and reach a deeper level of critical consciousness. This does, of course, have practical implications in the classroom which might require dividing a class into smaller groups and then returning to whole-class discussions to optimise dialogic interactions.

'*Teacher role':* the teacher should act 'as a full partner to the discussion' (Segal et al., 2017, p. 21). In this sense, dialogue becomes a human shared experience that can potentially reduce the usual hierarchical power structures of the classroom. One of the approaches for developing dialogue is through the creation of a 'community of enquiry'. A community of enquiry provides a 'dialogic space to agree/ disagree, challenge, question, appeal to reason and allowing possible self-correction' (Fisher, 2007, p. 617 – 618), A community of enquiry is built on open-ended questions and responses between the teacher and the class members (Fisher, 2007). These democratic communities are designed to enhance problem posing, dialoguing and problem solving. A community of enquiry bears somewhat of a resemblance to Freirean culture circles which are designed to enhance problem posing and problem solving while bringing participants to an awareness of their situation and heightening of their critical consciousness (Souto-Manning, 2010; Breuing, 2011). Although democratic in nature, communities of enquiry/ culture circles require some organisational and structural coordination in order to ensure that they provide a platform for voices to emerge equally and democratically.

'Topic of the lesson': here, it is suggested that it is desirable and preferable to choose topics that are 'situated at the margins of the curriculum' (Segal et al., 2017, p. 21). For example, it is suggested that socio-political issues can increase the challenge and nature of dialogue in the classroom (Hess and Gatti, 2010, p. 20). Indeed, 'through discussion of difficult and controversial political and moral issues and through civic and political participation, and critical reflection on such social action, students can develop the habits of active citizenship' (Kisby, 2017, p. 16). This does not mean that topics need to be overtly controversial but, as I have discovered over many years of teaching humanities subjects, topics that deal with injustice and inequality often have the emotive power to ignite and fuel classroom dialogue. A degree of sensitivity and subjectivity needs to be employed by the teacher as issues which are challenging, and insensitively ill-handled, can potentially be detrimental on class members' relationships and group dynamics (Hess and Gatti, 2010).

> *'Co-construction of discursive space:* the discursive space in which the participants express their own ideas on their own terms, yet remain accountable to standards of reasoning, is thus jointly co-constructed' (Segal et al., 2017, p. 21). For dialogic pedagogy to be effective requires the class members to have a sense of agency. For example, negotiating the group guidelines can increase the likelihood that the participants will adhere to them. According to Biesta (2013, p. 3), dialogue 'is not about winning and losing but about ways of relating in which justice can be done to all who take part'. In this respect, dialogue becomes an empowering democratic process where everyone's contribution is equally encouraged and valued.

It should also be noted that dialogic pedagogy is also often underpinned by effective questioning techniques employed by the teacher/ facilitator; both as an inclusive pedagogical practice and a mode for extrapolating ideas and insights in the classroom. Effective questioning can involve, amongst other things, responding to questions with additional questions, seeking to understand the logic and rationale of classroom members' responses, encouraging the connection of points and treating all answers as needing further development. Indeed, dialogic pedagogy is based on 'authentic' questions which are questions that the 'teacher has not prespecified or implied a particular answer' (Alexander, 2011, p. 15). Instead, 'questions are designed to encourage reasoning and speculation, not just elicit 'right' answers and children are given time to think things out, and indeed to think aloud' (Alexander, 2011, p. 20). Consequently, dialogic pedagogy can move discussion onto philosophical levels where children and young people are able to 'engage higher levels of thinking - including literal, analytical and conceptual levels of thinking' (Fisher, 2007, p. 624). Alexander (2011) argues that dialogic pedagogy can be particularly beneficial in helping children and young people to develop core skills of citizenship such as listening and responding to others, forming questions, evaluating ideas and justifying opinions. As such, 'the practice of dialogue is an essential element in their development as future independent learners and active citizens' (Fisher, 2007, p. 618).

Dialogue can help children and young people to develop the 'capacity to narrate, explain, instruct, ask different kinds of questions, listen to and build upon answers,

analyse and solve problems, speculate and imagine, discuss, argue, reason, negotiate, explore and evaluate ideas' (Fisher, 2007, p. 618). While these skills, attributes and dispositions are important across all disciplines and phases, they are particularly important in developing thoughtful, active critical citizens who feel empowered to bring about change. As Kazepides (2012, p. 925) observes, 'nothing else will improve our educational institutions and the character of our civilization so much as our efforts to cultivate genuine rational dialogue within all our schools as well as within our world'. Kazepides (2012) is right to highlight the importance of dialogue in developing young peoples' critical consciousness, however, it cannot exist in isolation. For children and young people to become active political agents of change they must also have the ability to think critically about their lives and the social and political worlds within which they reside.

3.3.3 Criticality

The inclusion of criticality in this conceptual framework is fundamental as 'criticality is a practice, a mark of what we do, of who we are, and not only how we think' (Burbules and Berk, 1999, p. 62). There is an abundance of literature on critical thinking in education, however, what the term 'critical thinking' means is still highly contested (Mason, 2008; Cho, 2010; Breuing, 2011). This contestation can partly be attributed to the way in which critical thinking is often appropriated and applied across various disciplines, for example, cognitive psychology, philosophy and behavioural psychology. Mason (2008) suggests that critical thinking is often based on one of three conceptions; critical thinking as a skill, critical thinking as a domain-specific skill and critical thinking as a value-based moral perspective. It is not within the realms of this chapter, or indeed thesis, to provide a detailed analysis of each of these conceptions, however, it is worth explicitly stating what critical thinking means within the context of this study. Indeed, it is an interpretation of Ennis' (2016) conceptualisation of critical thinking which is adopted for this conceptual framework for social justice-orientated citizenship education. For Ennis (2016), critical thinking involves such skills as assessing the validity of arguments, inferring, judging the credibility of sources, challenging unstated assumptions and presenting reasoned and considered arguments based on that evidence. This conceptual framework also draws on the

definition of critical thinking offered by Richard Paul and summarised by Mason (2008, p. 3):

> ‘Critical thinking includes a deep knowledge of oneself, which takes both intellectual courage and humility. A strong critical thinker is able to understand the bigger picture holistically, to see different worldviews in perspective, rather than just critique the individual steps in an argument’

Critics argue that neoliberal pedagogy is a direct attack on critical thinking as it ‘pervades every aspect of the wider culture, stifling critical thought, reducing citizenship to the act of consuming’ (Giroux, 2011, p. 8). This is echoed by hooks (2009, p. 9) who insists, ‘children’s passion for thinking often ends when they encounter a world that seeks to educate them for conformity and obedience only. Most children are taught early on that thinking is dangerous. Sadly, these children ‘stop enjoying the process of thinking and start fearing the thinking mind’ (bell hooks, 2009, p. 8). Within this conceptual framework, critical thinking is considered a powerful tool which can enable and encourage ‘young people to think critically about contemporary issues and to engage actively in political and civic participation so as to address such matters, as well as to protect and promote rights rather than to merely be aware of already existing legal rights’ (Kisby, 2017, p. 19). In order to do so requires a pedagogical approach that both stimulates and challenges children’s thinking. As bell hooks (2009, p. 9) further explains, ‘the most exciting aspect of critical thinking in the classroom is that it calls for initiative from everyone, actively inviting all students to think passionately and share ideas in a passionate and open manner’ which is key to creating an inclusive and democratic community of enquiry.

Critical thinking can act as a buffer against ideological indoctrination as it is a process which involves determining whether to accept a claim following careful assessment of the evidence provided. It is worth noting that the last fifteen years have witnessed the birth and mass growth of social media such as Twitter and Facebook as well as online blogging as a means of communicating ideas. As such, I would argue that the ability to think critically has become even more urgent in an increasingly challenging and capricious world. For all its many benefits, the cyber revolution has also drastically increased the amount of easily accessible online information which one may, or may

not, be able to trust. In the vast landscape of fake news and clickbait information, children and young people need opportunities to question and critically evaluate the information sources they are subjected to. However, in order to assess the validity of arguments, judge the credibility of sources, challenge unstated assumptions and present reasoned and considered arguments, children and young people require emancipatory/ transformative knowledge and how to critically apply it.

3.3.4 Emancipatory/ transformative knowledge

McLaren (2014) argues that there are three main types of knowledge; productive knowledge, practical knowledge and emancipatory knowledge. Firstly, productive knowledge is that which can be measured and quantified through standardised assessments such as written examinations. The focus on productive knowledge has, its critics argue, been a direct result of neoliberal pedagogy which focuses increasingly on 'memorization, high-stakes testing, and helping students find a good fit within a wider market-oriented culture of commodification, standardization, and conformity' (Giroux, 2011, p. 8). Freire (2000) refers to this as 'knowledge banking' which involves transmitting subject content from the expert (the teacher) to the novice (student). Yandell (2017, p. 250) argues that this is shown in the Hirschian model where 'knowledge is inert, fixed, stable – ready to be delivered, more like sack of potatoes than a box of delights.' However, as Yandell (2017, p. 250) contends, 'knowledge isn't like this at all. It is dynamic, shifting, uncertain, argued over. It is the stuff of debate and uncertainty, not of lists and certitudes.'

Secondly, McLaren (2014) contends that practical knowledge is designed to help students gain a wider and deeper understanding of social events; however, it often leads to students becoming unquestioning and passive. Within citizenship education, Banks (2008) refers to this as mainstream knowledge which does little more than to reinforce the status quo and maintain society's dominant power relations. Banks (2008, p. 135) goes on to provide further criticism by arguing:

> 'It does not help students to understand their multiple and complex identities, the ways their lives are influenced by globalization, or what their roles should be in a global world. Instead, the emphasis is on memorizing facts about constitutions and other legal documents, learning about various branches of government, and

> developing patriotism to the nation-state (Westheimer, 2007). Critical thinking skills, decision making, and action are not important components of mainstream citizenship education.'

McLaren (2014, p. 134) is highly critical of both productive and practical knowledge by suggesting 'knowledge that does not go beyond contemplating the world and observing it objectively without transcending given social conditions merely affirms what already exists'. Emancipatory knowledge, on the other hand, aims to achieve a heightened sense of critical and political consciousness and a sense of empowerment through the belief that one can bring about social change. Although speaking within the context of adult education, Cranton (2002, p. 64) offers a useful definition of emancipatory knowledge:

> 'Emancipatory knowledge, the self-awareness that frees us from constraints, is a product of critical reflection and critical self-reflection. Gaining emancipatory knowledge can be a goal in all facets of adult education, as we critically question, for example…the underlying assumptions of a political system…The acquisition of emancipatory knowledge is transformative'.

Within this conceptual framework for social justice-orientated citizenship education, emancipatory knowledge is both situational and relational. It is situational as it draws on local contexts and communities as 'critical pedagogy is cognizant of the importance of understanding the context in which educational activity takes place' (Kincheloe, 2004, p. 33). Knowledge within this framework is concerned with raising children's awareness and interest in local, national and global citizenship education and fostering a desire to become more politically and critically aware (Klein, 2001; Faulks, 2006; Afsari and Anarinejad, 2013). In this sense, knowledge is relational as it allows children and young people to see 'others as essentially similar to themselves and arrive at a sense of citizenship based on a consciousness of humanity rather than an allegiance to the state' (Osler and Starkey, 2003, p. 23). It is guided by a commitment to social justice and equality and addresses issues such as human rights, power, equality and identity and diversity. Indeed, Banks (2008, p. 135) refers to this as transformative knowledge which 'enables students to acquire the information, skills, and values needed to challenge inequality within their communities, their nations, and the world;

to develop cosmopolitan values and perspectives; and to take actions to create just and democratic multicultural communities and societies.'

Social justice-orientated citizenship education should also be relatable and relevant to children and young people's lives within local, national and global dimensions if it is to have an impact and long-term effect on their interest in political issues (Osler and Starkey, 2003; Banks, 2008; Leighton, 2011; Hartung, 2017). When engaged in local social activism projects young people show great enthusiasm and personal investment in socio-political issues which affect their own communities (Torres-Harding et al., 2018). Unfortunately, as Kincheloe (2004) asserts, most knowledge taught in schools is decontextualised and often lacks meaningful connection to students' lives. However, to really benefit from citizenship education it is important to acknowledge and understand that we all live interconnected lives in a society and appreciate that what we do derives from our involvement (Pike, 2007). As such, citizenship education should be about creating opportunities for children and young people to understand and become increasingly 'concerned both with the quality of civic life within their own national boundaries and with human rights violations and oppression wherever they occur' (Osler and Starkey, 2003, p. 24).

Within this conceptual framework, knowledge is not imposed from top-down orthodoxies but is based on social-constructivism with young people becoming co-creators of knowledge (Shor, 1992). It is designed for children to have more ownership of their own learning based on a 'socio-constructivist view of the child as a highly skilled co-constructor of their own learning and environment' (Mashford-Scott and Church, 2011, p. 17). As such, it is the antithesis of 'transmissive pedagogies' which consider knowledge propositional and static rather than open and developmental (Alexander, 2011, p. 32). Knowledge is not presented as universal truths and certitudes but rather as a problem for mutual enquiry. This, Shor (1992) argues, negates the dogmatic imposition of selective, hegemonic and legitimised knowledge and culture. It also enables young people to see themselves as knowledgeable individuals rather than intellectual and cultural deficits. Many traditionalist educators often employ the old adage '*knowledge is power*', however according to Shor (1992, p. 6), 'knowledge is not exactly power. Knowledge is the power to know, to understand, but not necessarily the power to do or to change'. Emancipatory/ transformative

knowledge, on the other hand, is more concerned with developing children and young people's agency, critical consciousness and the self-belief to be able to challenge inequality and injustice and bring about systemic change.

3.4 Conclusion

Throughout this chapter I have presented the conceptual framework for social justice-orientated citizenship education which is deeply rooted in the philosophy and principles of both critical theory and critical pedagogy. The conceptual framework also draws on some of the main features of global citizenship education (Hartung, 2017), transformative citizenship education (Banks, 2015), critical citizenship education (DeJaeghere and Tudball, 2007) and cosmopolitan citizenship education (Osler and Starkey, 2003). All of these conceptualisations of citizenship education share a concern for developing critical global citizens committed to human rights and social justice, with the agency to bring about change. As such, the framework proposes a justice-orientated model of citizenship education that involves critiquing and challenging the status quo as well as developing a concern for human rights and equality. The conceptual framework is made up of four constitutive elements; agency, dialogue, criticality and emancipatory/ transformative knowledge which, it is argued, provide the vital ingredients for developing critical active agents of change. In the next chapter I will consider some of the literature around film as a pedagogical tool and site for learning, especially in humanities subjects such as history and human rights education.

Chapter 4 Film as a pedagogical tool and site for learning

4.1 Introduction

Throughout the previous two chapters I focused on citizenship education; firstly, in chapter two by providing a critical and historical overview of citizenship education in England from the early twentieth century to the introduction of Fundamental British Values (DfE, 2014); and secondly, in chapter three, by presenting a conceptual framework for social justice-orientated citizenship education based on agency, dialogue, criticality and emancipatory/ transformative knowledge. These chapters were important in laying the philosophical, conceptual and theoretical foundations for this study; however, as the purpose of this investigation is to explore the use of short animated film in the teaching and learning of social justice-orientated citizenship education, it is somewhat germane to include a chapter on film as a pedagogical tool and a site for learning. It is worth noting that there is a distinct paucity of literature on the role of film for teaching and learning citizenship education, never mind that of a social justice orientation, beyond a limited number of studies on its efficacy in developing global citizens of character (see, for example, Russell and Waters, 2010; 2013; 2014). Furthermore, while there is research literature on the use film as a pedagogic device for teaching social studies, it has primarily been based on high-school and university students rather than younger children (see, for example, Russell, 2012; Parkhouse 2015; and Marcus et al., 2018). Furthermore, many of the studies have focussed on the use of feature-length live-action movies rather than animated films which remains a very much under-researched area of scholarship (Shull and Wilt (2004).

Throughout the first section of this chapter I will consider, more broadly, the literature around film as a pedagogical tool while interweaving references to animated films when and where relevant. Given the lack of research on the use of film in citizenship education, the focus will primarily be around the use of film in other, closely-related, humanities subjects such as history, human rights education and philosophy and ethics. In the second part of the chapter I will focus more specifically on the growth of animated film as a mode of public pedagogy (Giroux, 2002; Giroux and Pollock, 2010). This section has been included as the literature was influential and instrumental in the

selection of films used for the *Lights, Camera, Civic Action!* programme. An overview of the selection of films is provided in the methodology chapter. I will conclude the chapter by tackling some of the criticisms and concerns around the use of film as a pedagogical tool and site for learning.

4.2 Film as a pedagogical tool and site for learning

The research literature on the use of film as a pedagogical tool is wide and diverse, encapsulating and transcending numerous disciplines (Swimelar, 2013). Indeed, the use of film has been well documented in teaching a wide range of subjects including, but not limited to; counselor education (Koch and Dollarhide, 2000; Toman and Rak, 2000); medical education (Welsh, 2003; Klemenc-Ketis and Kersnik, 2011); modern languages (Stephens, 2001; Tognozzi, 2010); philosophy (Light, 2003; Read and Goodenough, 2005; Carr, 2006); history education (Walker, 2006; Woelders, 2007; Stoddard and Marcus, 2010); geography (di Palma, 2009; Kenna and Waters, 2017); sociology (Von Morze, 2008; Andrist et al., 2014); religion and ethics (Marshall, 2003; Shaw, 2012; Ostwalt, 2016); and child development (Guerrero, 2015). The research also suggests that there are numerous benefits to using film as a pedagogical tool such as concretising abstract concepts (Bluestone, 2000; Kuzma and Haney, 2001; Fennell, 2013); teaching subject-related theories (Koch and Toman and Dollarhide, 2000); developing students' subject-specific skills (Tognozzi, 2010; Harshman, 2017); conveying arguments and ideas (Andrist et al., 2014; Viegas, 2016); fostering rich classroom dialogue (Marshall, 2003); and developing students' knowledge and understanding of subject content (Stoddard and Marcus, 2010; Kenna and Waters, 2017). Films, as storytelling devices have the potential to inspire individuals, elicit empathy and engage and promote critical thinking on issues (James et al., 2011). When used as a pedagogical tool and site for learning, film has the capacity to enhance teaching and learning across numerous disciplines and in many different ways.

Although not as prolific as feature-length live-action films (where most of the research is situated), the use of animated films, as an educational tool, does transcend a number of disciplines. Disney's *Frozen* (Lee and Buck, 2013), for example, has been used in the teaching of psychodynamic psychotherapy (Hickey, 2018, p.12) where it

was maintained that the animation was ‘an excellent example of how film can make abstract psychodynamic concepts more tangible and accessible for the junior psychotherapy trainee.’ Similarly, Luccasen et al. (2011) maintain that by teaching macroeconomic principles through *The Simpsons* students were able to learn about difficult economic principles in a way that was engaging and academically accessible. In Geography, Kenna and Waters (2017, p. 151) concluded that films such as *Madagascar* (Darnell and McGrath, 2005) and *Cars* (Lasseter, 2006) led to undergraduate students ‘having a richer, more detailed, and lasting comprehension of the subject matter.’ Animated films were also found to have high pedagogical gains for relatively low investment and enabled students to define problems, solutions, and criteria without reference to existing practices or dominant perspectives in teaching policy analysis (Cooley and Pennock, 2015).

Moreover, in a study comparing the use of live-action to animated films to teach diversity, problem-solving, and ethics in management education, Champoux (2005, p. 66) found that ‘live-action scenes give a view of reality’ whereas ‘animated scenes offer strong symbolic meaning of theories and concepts.’ Champoux (2005, p.80) concluded that when compared to live-action films, ‘animated films are a potentially more efficient classroom tool.’ In an earlier study, Champoux (2001, p. 80, emphasis included in original), suggested that the uniqueness of animated films enables educators to use them as an effective pedagogical tool in the classroom because:

- *the visualization of animation can create strong, lasting images of concepts;*
- *animation offers alternatives to live-action scenes that can increase the variety that one brings to the classroom;*
- *strong caricature in animated film can powerfully show concepts;*
- *exaggeration in animated film helps link abstract concepts to visual symbols;*
- *animation can help us link concepts directly to the minds of our students.*

One area of education where film has widely been utilised as a pedagogical tool and site for learning is within the humanities. This may very well be because film is ‘one of the few mediums left that enables conversations that connect politics, personal experiences and public life to larger issues.’ (Giroux, 2002, p. 7). It has been claimed that film can be used to engage students in dialogue around complex socio-political

issues such as race, gender and class (see hooks, 1996; Giroux, 2002; Decoster and Vansieleghem, 2014). hooks (1996), for example, maintains that Spike Lee's 1985 film *She's Gotta Have It* generated more discussion amongst her students around race and gender than any other article or book published during the mid-1980s. Many humanities subjects from history to philosophy and religion to politics are concerned with rational analysis, subjectivism, imagination and emotional insight to investigate the human world; fitting naturally with film as a site for learning.

4.2.1 The use of film as a site for learning within the humanities

For humanities educators, it is claimed that film can be an effective communicator of ideas as well as transforming 'concepts into quasi-lived experiences' that students may retain long after the lesson has finished (Kuzma and Haney (2001, p. 35). Here, it is suggested that film has the capacity to help students to 'see' concepts, theories and ideas (Engert and Spencer, 2009), and, as such, reify abstract concepts (Bluestone, 2000; Kuzma and Haney, 2001). In human rights education, for example, film can be used to humanise and particularise an abstract universal right and provide a useful context for students to develop a greater understanding of issues such as slavery, racism and discrimination (Hamblin, 2016). Hamblin goes on to suggest that film is such a powerful tool for teaching human rights education as it gives 'face to juridical concepts…encouraging students to ethically respond to…situations as they see the impact of abstract concepts on human experience'. For example, the film *The Kite Runner* (Forster, 2007), can be used to teach about oppressive political regimes whereas *Hotel Rwanda* (George, 2004) can provide a memorable and emotionally moving account of the impact of war and genocide (Hamblin, 2016). As with live-action films, animated films can help students grasp relatively difficult concepts and themes. Hayao Miyazaki's *Spirited Away* (2001) is an excellent example of how an animated film can have significant political, philosophical and moral depth, addressing complex themes such as environmentalism and globalisation as well as more controversial issues such as slavery and prostitution (Lim, 2013).

Film can also be used as a powerful pedagogical tool in the teaching and learning of history, especially for developing analytical and interpretative skills, empathy, historical literacy, critical thinking and a deeper understanding of the past (Walker,

2006; Marcus, 2010). Film can also be used as a creative and challenging medium for conducting historical investigations and inquiries (Woelders, 2007; Marcus, 2010). For example, *Bury My Heart at Wounded Knee* (Simoneau, 2007), *La Révolution Française* (Enrico and Heffron, 1989), and *Dunkirk* (Nolan, 2017) could be used to conduct enquiries into historically significant events such as the Wounded Knee Massacre, the evacuation of the Dunkirk beach and the French Revolution, respectively. Whereas films such as *Malcolm X* (Lee, 1992) *Elizabeth* (Kapur, 1998), and *Gandhi* (Attenborough, 1982) could be used to carry out investigations into key historical figures. While historical films can be used to develop knowledge and historical understanding of events, people and places they can also be used to develop an understanding of key concepts such as causation, significance, and interpretation, especially when used in conjunction with other historical sources such as extracts, paintings and eyewitness accounts. Moreover, film can also be used as a critical analytical tool to identify and critique historical inaccuracies offered by the filmmakers (Woelders, 2007). One needs to look no further than some of the big-budget Hollywood blockbusters such as *Braveheart* (Gibson, 1995) and *Pearl Harbor* (Bay, 2001) for examples where filmmakers have exercised and indulged their artistic license when interpreting and representing events from the past.

With regards to learning about historical events, film can also help develop students' empathy as the structure and narrative of the film is often viewed through the unique perspective of historical characters (Marcus, 2010). Marcus (2010, p. 44) uses the example of *Schindler's List* (Spielberg, 1993) where he suggests that empathy is built as 'Oskar Schindler is portrayed in a way that humanises his character and makes the audience feel for his mission and want him to succeed in saving more Jews from the Holocaust.' Briley (2002) also maintains that film can often act as a catalyst for students wanting to explore history through other modes of communication such as reading, writing and research. As Ostwalt (2016, p. 2) suggests, students' engagement with the film can last well beyond the initial viewing as 'often, watching a film will actually inspire students to read novels or texts that are related to the film'. This is because watching a historical film can act as a springboard and a powerful and creative way to arouse students' interests in an event, issue, or a person (Russell, 2012).

Finally, film can also be used in history to help with the deliberation of controversial issues as they provide a particular frame through which these issues can be viewed and discussed (Marcus, 2010). In one study, for example, the animated film, *Barefoot Gen* (Masaki, 1983), was used as a pedagogic device to help students examine the impact of atomic weapons on the Japanese during World War II, and also evaluate the arguments around nuclear weapons during the 1980s. As Stoddard and Marcus (2010, p. 86) explain:

> 'The film not only depicts the horrors of the victims of atomic weaponry, but it also reflects the time when it was created, a period when there was a great push for nuclear arms control. The use of the seminar model engaged students in digging into the larger issues the film represents and also the context of the 1980s when it was made – a time when nuclear proliferation, disarmament, and Japan's self-examination of its own history was prominent'

Film has also been used extensively in philosophy and ethics education which, according to Wartenberg (2006, p. 19), is because they act as 'sites of philosophical reflection that yield significant insight into perennial philosophical concerns.' One of the reasons why film can act as such a powerful site for learning in philosophy and ethics is that it creates opportunities to discuss and explore complex philosophical concepts as they are 'able to expose and convey arguments and ideas that make us think philosophically' (Viegas, 2016, p. 119). This, according to Carr (2006, p. 332), is because film rarely 'strays far from its philosophical roots in the deepest moral and spiritual themes of humankind'. If one takes the film *V for Vendetta* (McTeigue, 2005) as an example; the British political thriller is set in a dystopian oppressive future where the protagonist vigilante, *V*, attempts to dismantle the neo-fascist government through acts of violence. The film raises questions which are deeply rooted in Hobbesian philosophy around the concepts of revolution, totalitarianism and obedience (Sage, 2007) and could be used as a springboard for dialogic engagement around questions such as *'what is the difference between a freedom fighter and a terrorist?'* and *'can acts of violence against the state ever be justified?'* Similarly, Teays (2017, p. 116) maintains that films 'can be used to examine moral reasoning and serve as a doorway into ethical theory.' Here, as students explore the particular dilemmas faced by characters in films, they are also grappling with ethical scenarios and moral problems

on a philosophical level. By engaging with films students are thus making and defending their assumptions and evaluations and consequently arriving at moral philosophical judgments (Teays, 2017).

The purpose of this section has been to consider how film, both live-action and animation, has been used as a pedagogical tool and site for learning across a broad range of subjects and disciplines while drawing more specifically from humanities subjects such as history, philosophy and ethics, and human rights education. The reason for including these subjects, rather than citizenship education, is primarily due to the paucity of literature around the use of film as a pedagogical tool and site for learning for citizenship education. Throughout the next section of this chapter, I will explore how animated films, and particularly those produced by Walt Disney Studio, have grown as a form of public pedagogy throughout the 20th and 21st Centuries; firstly, as a form of cinematic propaganda and, secondly, as a significant moral and cultural force, especially for young children.

4. 3 Animated film as a form of public pedagogy

According to Ebert (quoted in Champoux, 2005, p. 50), one of the most striking features of animation is that 'it's pure story, character, movement and form, without the distractions of reality or the biographical baggage of the actors.' Indeed, the use of animated story has 'enabled a gradual shift from written or spoken stories for children, towards the world of animation, where images give a readymade framework of the fantasy world.' (Ordowaz-Coates, 2016, p. 69). In this respect animated film present stories that have the potential to bring to life the voices, knowledge, and experiences of individuals (James et al., 2011). As such, they can act as a powerful form of public pedagogy. According to Giroux (2008, p. 7), films, as a form of public pedagogy, 'must be understood in terms of their political and educational character and how they align with broader social, racial, economic, class, and institutional configurations'. This is, of course, true of both live-action and animated films. Since the 1960s, however, animated films have grown substantially as a cinematic art form, mode of cultural relevance and form of public pedagogy; and an extremely lucrative one at that (see, for example, box office figures for Disney's 2013 film, *Frozen*). However, I would argue that the use of short animated film, as a form of public

pedagogy, can be traced back to the early-mid twentieth century when it was first used as a powerful propaganda tool.

4.3.1 Historical origins

One of the earliest examples of animated film as a propaganda tool can be observed with the 1918 film, *The Sinking of the Lusitania* (McCay, 1918). The film tells the story of the sinking of the British passenger ship, RMS Lusitania, which was torpedoed by a German U-boat in 1915. According to DelGaudio (1997, p. 190), the film presented a passionate and convincing re-telling of the event which 'serves as a textbook study on the use of animation for war-related propaganda'. *The Sinking of the Lusitania* (McCay, 1918) also shows how animated propaganda was used as a form of public pedagogy to arouse patriotic emotions, instil suspicion and fear, and demonise the enemy (Inman, 2017). It is also maintained that the film laid the foundations for further animated propaganda films throughout the twentieth century (DelGaudio, 1997). For example, the post-apocalyptic film, *Peace on Earth* (Harman, 1939), was made at the onset of World War II and serves as an anti-violence animation, warning against the consequences of war and the possible future extinction of the human race (Christophini, 2017).

It was during World War Two, however, that that animated films really began to grow as a form of propagandist public pedagogy with the American government funding Disney to produce several anti-Nazi short animated films (DelGaudio, 1997; Wills, 2017). Throughout the duration of the war, Walt Disney Studios released several short animated anti-Nazi propaganda films including *Education for Death – The Making of a Nazi* (Geronimi, 1943) which criticised the ideological indoctrination of children in Nazi Germany and *Der Fuehrer's Face* (Kinney, 1943) which sought to parody Nazi Germany and also magnify the terror of living in Hitler's dictatorship. According to Raiti (2007, p. 155), this was a highly effective strategy in gaining public support for the war effort:

> 'Animation was an effective medium for propaganda because people associated cartoons with something whimsical and jocular…Using Disney characters to advocate serious patriotic messages was successful because the characters are

traditionally non-threatening. So, fusing Disney characters with patriotism created a unique juxtaposition over audience expectations.'

Essentially, these government-funded animated propaganda films depicted Germany as a threatening enemy and encouraged support for America's involvement in the war and ultimately saved Disney Studio from financial ruin (Raiti, 2007; Wills, 2017).

4.3.2 Disney as a site for learning

It is argued that modern Disney films have become a significant positive force in children's moral education (Ward, 2002). This is echoed by Pinksy (2004) whose book, *The Gospel According to Disney*, argues that Disney films positively address complex theological and moral issues from sin and salvation to faith and trust. Pinsky (2004) does, however, offer a rather romanticised image of Disney films as bastions of moralistic and theological righteousness. Disney films, he asserts, are 'useful tools in building a general, moral sensibility among children and reinforcing parental and religious values' (Pinsky, 2004, p. 8). This moralistic stance has, however, been criticised by some cultural and critical pedagogues who argue that Disney increasingly treats children as consumers and perpetuates and entrenches ideological positions (Lugo-Lugo and Bloodsworth-Lugo, 2009; Giroux and Pollock, 2010; Davis, 2011). Furthermore, Disney films often sanitise notions of history, identity and difference in an apparently apolitical cultural world of their Magic Kingdom (Giroux, 2002). Indeed, although Disney films are of a very high artistic standard 'they do not exist in some ideologically free comfort zone' (Giroux, 2002, p. 111). Disney films are 'no longer a means of communication or entertainment, they are in the current historical moment the primary sites at which education takes place for a vast majority of young people and adults' (Giroux and Pollock (2010, p. 1). This is echoed by Odrowaz-Coates (2016, p. 69) who suggests, the 'world of animation offers opportunities to engage with children's imaginations and is now widely used as a tool to reach out to children with messages conveying western cultural values and the transmission of educational materials.' As such, Disney's growth as a form of public pedagogy and cultural relevance presents challenges for social justice-orientated educators wishing to challenge social division.

Byrne and McQuillan (1999, pp. 1 – 2) argue that Disney's 'powerful hegemonic hold' has become 'synonymous with a certain conservative, patriarchal, heterosexual ideology which is loosely associated with American cultural imperialism.' Concerns have also been expressed regarding some of the surreptitious and subliminal narratives embedded within Disney films relating to gender, race and sexuality (Lugo-Lugo and Bloodsworth-Lugo, 2009). These popular animated films, often considered harmless forms of entertainment, have become 'powerful agents of socialization' (Lugo-Lugo and Bloodsworth-Lugo, 2009, p. 166 - 167). Normative heterosexism, for example, is dominant within many of Disney's animated films and may go unnoticed and unchallenged (Lugo-Lugo and Bloodsworth-Lugo, 2009). This can be observed from Disney's first feature-length animation, *Snow White and the Seven Dwarfs* (Cottrell, 1937), to more recently, *Frozen* (Buck and Lee, 2013); and many other films in between. Disney also assigns regressive gender roles in films such as *Beauty and the Beast* (Trousdale and Wise, 1991), *Pocahontas* (Goldberg and Gabriel, 1995), and *Mulan* (Bancroft and Cook, 1998) where the female characters are rewarded for their passitivity (Davis, 2011) and are 'ultimately subordinate to males, and define their sense of power and desire almost exclusively in terms of dominant male narratives' (Giroux, 2002, p. 114). More concerningly, some Disney films portray 'young girls as highly sexualised' and 'regardless of how strong they might appear, cannot live out their lives without being rescued by men.' (Giroux (2002, p. 115). One needs only to watch Disney's *Tangled* (Greno and Howard, 2010), a retelling of the Brothers Grimm's Rapunzel, to see how this surreptitious and subliminal narrative unfolds on the cinematic screen.

It is also contended that many Disney films 'serve as tools that help to teach children to maintain the racial (and racist) ideologies that maintain the status quo' (Lugo-Lugo and Bloodsworth-Lugo, 2009, p. 176). Giroux (2002) goes further in his criticism to argue that Disney films 'produce a host of representations and codes in which children are taught that cultural differences that do not bear the imprint of white middle-class ethnicity are deviant, inferior and unintelligent, and a threat to overcome'. Shortsleeve (2004) and Giroux (2002) both cite *Aladdin* (Clements and Musker, 1992) as an example of Disney's overt racism; in this case towards Arabs who are depicted as being barbaric and violent. According to Giroux (2002, p. 119), 'in this characterisation, a politics of identity and place associated with Arab culture magnifies popular

stereotypes already primed by the media through its portrayal of the Gulf War.' Similarly, *Pocahontas* (1995) sees the re-writing of England's New World colonialism in favour of something far more wholesome and palatable for family audiences; namely, a 'love conquers all narrative' (Giroux, 2002, p.117).

Furthermore, the messages in Disney's animated films 'suggest that social problems such as the history of racism, the genocide of the Native Americans, the prevalence of sexism, and the crisis of democracy are simply willed through the laws of nature' (Giroux, 2002, p. 122). This is somewhat disconcerting given that Disney's cultural imperialism and domination is a form of public pedagogy aimed at young audiences. The arguments presented throughout this section of the chapter by cultural and critical pedagogues (Byrne and McQuillan, 1999; Lugo-Lugo and Bloodsworth-Lugo, 2009; Giroux and Pollock; Davis, 2011) were seriously considered and contemplated when selecting the short-animated films to be used for the *Lights, Camera, Civic Action!* programme. Consequently, I decided that animated short films from small independent production companies would be used instead of those produced by large international corporations such as Walt Disney Studios or Pixar Animation Studios. The film choices for the *Lights, Camera, Civic Action!* programme will be outlined in greater detail in the following chapter. I will now address some of the wider concerns and criticisms of using film as a pedagogical tool and site for learning.

4.4 Criticisms and concerns about using film as a pedagogical tool and site for learning

One of the main criticisms of using film as a pedagogical tool and site for learning is that films are, in fact, created for commercial entertainment and not educational purposes (Champoux, 1999; Engert and Spencer, 2009; Metzger, 2010). As Champoux (1999, p. 12) notes, 'films are fiction and fiction writers and directors have much flexibility in how much reality they want their films to show.' This could be particularly true if, for example, historical films are used as a medium to transmit facts about people or events. I would, however, argue that using films simply as a tool for transmission does both the medium and the viewer a disservice as film can act as a powerful site for learning. As hooks (1996, p. 2) notes, 'most of us go to the movies to enter a world that is different to the one we know and are most comfortable with. And even though most folks will say that they go to the movies to be entertained, if the truth

be told lots of us… go to the movies to learn stuff.' Indeed, it is wrong to dismiss the film as an educational tool simply because it has been created to entertain. I would also apply this to other forms of media, such as music and games, which can be extremely powerful in the classroom; one need only listen to Bob Dylan's music to hear how songs can be used to help children attach meaning to the Civil Rights Movement (Carlson, 2010). When used as a pedagogical tool, however, film should be critically engaged with, and not just passively consumed.

It is also suggested that there could be a danger of students approaching the filmic texts with a degree of passivity as they are so used to watching films as a form of entertainment (Marshall, 2003; Engert and Spencer, 2009), especially with the growth of on-demand streaming services such as *YouTube* and *Netflix* and open-source media software including *Kodi* and *Flex*. As Broström (2002, p. 87) notes, 'children receive an ongoing stream of information, which can reduce the individual to a passive consumer, and not an active producer of knowledge and fantasy.' Furthermore, this raises the concern that students may not consider film to be a serious site for learning but rather as a respite from more traditional pedagogical methods, such as reading and writing, that they might experience in schools. Marshall (2003, p.93), however, contends that students' familiarity and connection with film could actually be viewed as a site for empowerment as they 'see film as part of their culture and thus feel a sense of ownership over the material' thus becoming a medium that they feel confident engaging with on their own terms.

Giroux (2008, p. 7) contends that 'schools are no longer the most important site for educating young people. The new screen technologies and media have produced a cultural landscape that now constitutes unique and powerful sites of learning.' Indeed, the growth of media coupled with the development of affordable digital technologies have made information and entertainment more readily accessible and available than ever before (Andrist et al., 2014; Harshman, 2017). Consequently, young people are now more likely to learn about current affairs by engaging with film and web-based media than more traditional media outlets such as newspapers and television programmes (Stoddard and Marcus, 2010; Harshman, 2017). As such, children and young people need critical thinking skills to assess readily available information which may, or may not be trustworthy, especially in the current post-Brexit, post-Trump, post-

truth era (Yandell, 2017). As children grow older, they can apply the critical skills developed from analysing films to the interpretation of news and other persuasive or informational and digital texts by questioning the purpose and provenance of other forms of visual media (Bazalgette, 2010).

With regards to animated films, it is suggested that there is a lingering belief that they are inappropriate for classroom use and may not be accepted by students (especially older ones) in a teaching and learning environment (Rockler, 2002; Champoux, 2005). Similarly, Cooley and Pennock (2015) have noted that there is a risk of using animation, primarily created for young audiences, as it may trivialise the topic that is being studied. However, as was explored earlier in this chapter, there are a number of studies, across disciplines, which indicate the power and potential of using animated film at an undergraduate level without trivialising the subject being studied. Furthermore, I would argue that this particular criticism can be addressed through open and honest dialogue with class members around the possibilities and pitfalls of using film in the classroom. Indeed, it would be disingenuous to suggest that film can provide a pedagogical panacea and, as with all modes of learning, it has its challenges.

Harshman (2017, p. 115), on discussing the teaching of global political issues through film, poses another concern about using a film as a pedagogical tool; ideology. As he contends, 'all films contain mediated codes that are often incomplete and produced in the interest of advancing a particular perspective.' (Harshman, 2017, p. 115). Denzin (2002, p. 20), for example, has been highly critical of Hollywood's use of racialised codes in films where, since the mid-1920s, they have 'firmly put in a place a system of visual and narrative racism that privileged whiteness'. In this respect, films are not value-free as they are influenced by different cultural, political and social viewpoints of the writers, directors and producers. As identified earlier in the chapter, it is argued that Disney perpetuates and entrenches ideological positions through their films (Byrne and McQuillan, 1999; Lugo-Lugo and Bloodsworth-Lugo, 2009; Giroux and Pollock; Davis, 2011. With regards to the producers, who finance the films, it is important to acknowledge that they will also be looking through an economic lens as they will need to ensure that it 'appeals to a broad audience and is therefore profitable at the box office' (Stoddard and Marcus, 2010, p. 85). This can, however, be explored

and challenged with class members by discussing questions such as '*why was this film made?*', '*for whom?*', and '*for what purpose?*' which can stimulate discussion and provide opportunities for class members to critically engage with the film and consider different perspectives or codified messages and meanings within the filmic text.

Some of the criticism around the use of film as a pedagogical tool has emerged in response to how the medium is sometimes used or, indeed, misused in the classroom (Woelders, 2007; Marcus, 2010). For example, using film as a behaviour management tool or as an end of term reward activity devalues its worth and communicates to the students that it is not a site for serious learning. Woelders (2007) identifies some of the other misuses of film including: disallowing opportunities for students to critically discuss the film; demanding students passively record facts from the film; or showing a film in its entirety when a shorter excerpt would be more relevant and useful for class members. Needless to say, there is far more to using film in the classroom than filling time and letting the film do the teaching (Engert and Spencer, 2009; Swimelar, 2013). Indeed, using film as a pedagogical tool requires careful consideration of questions such as *what film might be most appropriate for the topic? Where, in the sequence of learning, is the best time to show the film? How might activities and discussions be built around that particular film?* Using film effectively in the classroom involves a pedagogical skillset that educators need time to develop and hone. As Metzger (2010, p. 129) reflects, 'teachers need expertise in using film in the context of active thinking, otherwise movies in the classroom tend to be shown passively and without critical thinking on the part of students.' Also, it is important that the film chosen is done so with a particular pedagogical goal in mind to try and ensure its powerfulness and purposefulness as a site for learning is fulfilled in the classroom (Marshall, 2003).

4.5 Conclusion

Throughout this chapter, I have outlined how film, both live-action and animation, has been used as a pedagogical tool and site for learning across a wide range of subjects and disciplines. More specific examples were drawn from humanities subjects such as history, philosophy and ethics and human rights education where it is suggested film can be used as a powerful medium which has the potential to promote democratic ideas, shape identities and challenge dominant discourses (Giroux, 2002). The

second section of this chapter focused more specifically on the growth of animation film as a form of public pedagogy which presents and entrenches certain conservative, patriarchal, heterosexual ideology (Byrne and McQuillan, 1999; Giroux and Pollock, 2010). Throughout the next chapter I provide a comprehensive overview of the research design, and methodological choices, and how the study was conducted with twelve Year 5 children at their primary school in the North West of England during the Spring, Summer and Autumn Terms of 2018.

Chapter 5 Research design and methodology

5.1 Introduction

The purpose of this research is to explore how short animated films can be used as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education. This chapter provides a summary of how the research was conducted with a group of Year 5 children at a primary school in England during the Spring, Summer and Autumn Terms of 2018. An overview of the methodological choices, including the strategy of enquiry and the data gathering tools, is provided. The chapter also outlines the data analysis process and how interviews, observations and visual documents were coded and consequently themed. Issues regarding the trustworthiness of the research are addressed as are the ethical considerations and the limitations of the research. The chapter begins with an overview of the ontological and epistemological assumptions of the critical paradigm that underpins this study.

5.2 A Critical philosophical paradigm

According to Savin-Baden and Major (2013, p. 54, emphasis included in original) a paradigm '*is a philosophically informed view about reality, knowledge and ways to gain knowledge that serves as a guide to a particular study; it is a guiding perspective about the nature of truth and human behaviour and thus is the very foundation for research*.' A researcher's philosophical paradigm is concerned with their epistemological and ontological assumptions and will thus impact upon the strategy of enquiry employed and the methods used to gather data (Cohen et al., 2011; Scotland, 2012; Merriam and Tisdell, 2016; Creswell and Poth, 2018). Paradigms, as Holliday observes (2016, p. 15), 'represent the larger environment within which the strategies of enquiry, and the methods of collecting and analysing data that they employ, find a deeper meaning within the community of qualitative researchers.' Different paradigms contain different ontological and epistemological assumptions which may view the nature of reality and knowledge contrastingly (Scotland, 2012). This research is situated within a critical paradigm and is guided by the related ontological and epistemological assumptions.

Ontological assumptions are concerned with the structure and nature of reality with ontological questions seeking to address whether or not there is a single reality that

exists independently of a person's consciousness or multiple realities which are a product of individual consciousness (Crotty, 1998; Cohen et al., 2011; Scotland, 2012). According to Scotland (2012, p. 13), the ontological position of the critical philosophical paradigm views reality as being 'shaped by social, political, cultural, economic, ethnic, and gender values.' Realities are, therefore, 'socially constructed entities that are under constant internal influence' (Scotland, 2012, p. 13). Ontologically, the critical paradigm views social subjects, and their way of being in the world, as being shaped by the asymmetrical power relations inherent in class, race, gender, and sexuality. However, through a critical paradigm, reality is viewed as being 'alterable by human action' (Scotland, 2012, p. 13). As such, critical researchers are concerned with ontological questions such as *'how can we work toward creating a world that is more humane?'* or *'what roles do education and research play in this quest for a more humane world?'* (Kress, 2011, p. 262). Critical researchers are, therefore, concerned with social justice and enabling human beings to transcend the constraints placed on them by race, class, sexuality, and gender (Scotland, 2012; Creswell and Poth, 2018). Kincheloe and McLaren (2002) argue that research that is positioned within a critical paradigm is capable of producing knowledge which challenges the status quo. However, it is worth noting that it is not only research that emerges from a critical paradigm that is capable of challenging the status quo. One of the driving forces behind this research is to try and challenge the growth of restrictive and prescriptive neoliberal pedagogies (Giroux, 2011) and the deficit model of citizenship education (Osler and Starkey, 2003) which, as mentioned earlier, views children and young people as intellectual deficits and citizens in waiting rather than citizens in their own right.

Whereas ontology is concerned with the nature of reality, epistemology is concerned with the acquisition and the validity of knowledge (Crotty, 1998; Scotland, 2012). As observed by Savin-Baden and Major (2013, p. 58), 'epistemology comprises theories of knowing and the relationship between the researcher and the researched and serves as a guide to developing an understanding of the phenomenon under study.' Epistemology is concerned with trying to answer questions such as 'what counts as knowledge?' and 'how are knowledge claims justified?' (Creswell and Poth, 2018, p. 20). Crotty (1998) distinguishes three main epistemologies; objectivism, constructionism, and subjectivism, all of which have variants. Social constructionism,

where this research is situated, is rooted in the belief that our knowledge is a construct of the world that is being interpreted and is also influenced by power relations within society and is therefore not value-free (Crotty, 1998; Opie, 2004; Scotland, 2012). As Kincheloe (2011, p. 204) argues, 'if we adopt a critical constructionist epistemology, we reject the positivistic notion that facts and values are separate'.

Critical social constructionism acknowledges that social reality is complex, multi-layered and intersubjective. Through a constructionist lens, it is possible that different people may 'construct meaning in different ways, even in relation to the same phenomenon' (Crotty, 1998, p. 9). Within the constructionist view, knowledge is deemed to be context-specific and is uncovered by studying phenomena and the interaction between the researcher and the participants and is, therefore, situated and localised (Krauss, 2005). This view around micronarratives does, however, have implications regarding the generalisability and transferability of claims to knowledge, which will be addressed later in the chapter. Critical research is underpinned by philosophical notions of what it means 'to be', for example, the ways of being in the world of the social subjects (children, teachers, parents), and how researchers gain access to knowledge about the social environments they are investigating and what constitutes that knowledge. It is thus the aim of the researcher to make sense of the meanings participants have about the world through interpretation of their understanding (Creswell and Poth, 2018). Critical researchers are interested in peoples' construction of knowledge and carry out their studies on an assumption that, rather than being static, knowledge is contingent and processual and co-constructed through the research process (Merriam and Tisdell, 2016).

According to Denzin and Lincoln (2018, p. 16), behind the researcher's ontological and epistemological assumptions stands their personal biography which 'speaks from a particular class, gendered, racial, cultural and ethnic community perspective'. A researcher's values, beliefs and life experience will impact on the way they see the world and hence the way they conduct their research (Merriam and Tisdell, 2016; Creswell and Poth, 2018; Denzin and Lincoln, 2018;). As such, researchers should acknowledge the value-laden nature of their own positionality (Denzin and Lincoln, 2018; Creswell and Poth, 2018). According to Crotty (1998), critical research is intentionally political and concerned with challenging social structures and practices which increase the marginalisation of disadvantaged and disempowered peoples. As

outlined in the introductory chapter, this research is partly driven by a desire to challenge the insidious permeation of neoliberal policies and pedagogies which are fuelling social injustice through the marketisation and commodification of education in England (Benn and Downs, 2016; Reay, 2017). As someone from a working-class background, with an interest in education, the creative arts and the social sciences, this research is guided by a social justice agenda which views education through a Freirean lens of transformation and emancipation. This is certainly the case with social justice-orientated citizenship education which, I believe, has the potential to develop children's critical consciousness and, as such, be intellectually and agentically empowering.

5.3 The strategy of enquiry; intrinsic case study

The philosophical paradigm and the ontological and epistemological assumptions will ultimately impact on the strategy of enquiry and the research methods for data gathering (Cohen et al., 2011; Scotland, 2012; Merriam and Tisdell, 2016; Creswell and Poth, 2018). Denzin and Lincoln (2018, p. 21) maintain that a 'strategy of inquiry refers to a bundle of skills, assumptions, and practices that researchers employ as they move from their paradigm to the empirical world.' The methods of collecting data, in this case, interviewing, observing and interpreting visual documents do not exist as isolated modes of practice. Indeed, 'how they are carried out, the purpose for which they are used, what they hope to produce, and their overall orientation will depend on the larger context of the particular strategy of enquiry that is being employed' (Holliday, 2016, p. 13). The strategy of enquiry employed for this research was an intrinsic case study (Stake, 1995; 2005). However, before outlining the main features of an intrinsic case study it is worth placing this strategy of enquiry within the wider landscape of case study research, especially within an educational context.

Case study research is used widely and therefore has 'different meanings for different people in different disciplines' (Simons, 2009, p. 19). The ways in which case studies 'are defined and employed vary considerably across disciplines and fields of study, including sociology, anthropology, political science, organisational research, history, psychology, clinical medical and therapeutic practice, educational research, policy analysis, and program evaluation' (Schwandt and Gates, 2018, p. 341). Even within a

particular discipline, such as education, case study design can vary significantly depending upon the type and purpose of the research being conducted (Bassey, 1999; Simons, 2009; Lichtman, 2013). Simons (2009, p. 21) does, however, offer a useful definition of case study research as an:

> 'in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project, policy, institution, programme or system in a 'real life' context. It is research-based, inclusive of different methods and is evidence-led. The primary purpose is to generate an in-depth understanding of a specific topic (as in a thesis), programme, policy, institution or system to generate knowledge'

Case study research is the 'process of conducting systematic, critical inquiry into a phenomenon of choice and generating understanding to contribute to cumulative public knowledge of this topic' (Simons (2009, p. 18). Indeed, a case study should present an in-depth understanding of that particular case through holistically rich descriptions (Merriam and Tisdell, 2016; Creswell and Poth, 2018). As such, case study research can be used to explore specific real-life phenomena (such as individuals, organisations and programmes) within a specific bounded context (Stake, 1995; 2005; Zainal, 2017; Baxter and Jack, 2008; Yin, 2013).

Simons (2009) suggests several benefits of using case study design for qualitative research. Firstly, case studies allow the complexity of programmes to be studied and interpreted within a specific socio-political context. Secondly, they allow researchers to consider and decide the factors which were critical to the implementation of a policy or programme. Thirdly, it allows readers of the case study to experience second-hand what was observed and use their knowledge to interpret its importance. Fourthly, it can potentially shift the power base of who controls knowledge by recognising the importance of co-constructing reality. And finally, it enables the researcher to adopt a reflexive approach to understanding the case and, ultimately, themselves (Simons, 2009).

There are a number of different categorisations of case study research such as Yin's (2013) exploratory, descriptive and explanatory case studies and Bassey's (1999)

theory-seeking, theory-testing, story-telling, and picture-drawing case studies. This study, however, uses Stake's (1995) categorisation of case study research; intrinsic, instrumental and collective. Intrinsic case studies are not concerned with learning about other cases or more general problems but are driven by a need to understand that particular case. Instrumental case studies, on the other hand, seek to accomplish something beyond understanding a particular case; 'a need for a general understanding' (Stake, 1995, p. 3). As Cousin (2005, p. 422) explains, 'whereas an intrinsic case study aims to generalize within, instrumental case study attempts to generalize from a case study.' Collective case studies extend this by selecting a number of cases in order to in an attempt to attain some form of representation (Cousin, 2005). In summarising Stake's (1995) case study categorisation, Zanial observes (2007, p. 4) 'unlike intrinsic case studies which set to solve the specific problems of an individual case, instrumental and collective case studies may allow for the generalisation of findings to a bigger population.'

The focus of an intrinsic case study is on the singularity, particularity, and complexity rather than the generalisability of the case. Indeed, 'the more intrinsic interest in the case, the more we will restrain our curiosities and special interests and the more we will try to discern and pursue issues critical to the case' (Stake, 1995, p. 4). Bassey (1999) refers to these types of studies as 'storytelling' case studies which he suggests are 'analytical accounts of educational events, projects, programmes or systems aimed at illuminating issues and generating theory. Storytelling is predominantly a narrative account of the exploration and analysis of the case, with a strong case of timeline'. For this study, the intrinsic interest was in the use of short animated films as a pedagogical tool and site for learning social justice-orientated citizenship education.

According to Baxter and Jack (2008, p. 546), 'one of the common pitfalls associated with case study is that there is a tendency for researchers to attempt to answer a question that is too broad or a topic that has too many objectives for one study'. This concern was given much consideration during the design and implementation stages of the research and is hopefully reflected in the final choice of research questions:

1. *How can short animated films be used as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education?*

2. *What are the pedagogical benefits of using short animated films for the teaching and learning of social justice-orientated citizenship education?*
3. *What are the challenges associated with using short animated films for the teaching and learning of social justice-orientated citizenship education?*

In order to try and attempt to answer these research questions, a film-based social justice-orientated citizenship education programme was designed and organically developed with Year 5 children at a primary school in the North West of England during the Spring and Summer terms, 2018.

5.4 The research site, participants and programme

5.4.1 The research site

The research was conducted at a small Multi Academy Trust (MAT) Roman Catholic primary school in the North West of England. The school's Catholic ethos – 'to grow, love and learn following Jesus' – is at the heart of the school's values and vision and runs right through the curriculum. The school is located in the middle of a large social housing estate and serves an area with high levels of deprivation and unemployment and low levels of educational attainment. The school is one-form entry with the capacity for 210 pupils, however, there are currently 188 pupils on roll. Of those pupils, 38.2% are entitled to Free School Meals (eFSM) which is significantly above the English national average (25.4%). The percentage of children with English as an Additional Language (EAL) is 11.4% which is lower than the average for England (20.5%) but reflects the predominantly white British working-class local population which the school serves. There are 18.6% of pupils registered as having a Special Educational Need and/ or Disability (SEND) which is higher than the national pupil average (12%). The school is small in size and has a very welcoming and friendly atmosphere which appears to be built on mutual respect between adults and children.

The school's headteacher and leadership team are keen to embrace global learning and move towards a more social justice-orientated curriculum. The school hosts several global citizenship education enrichment days such as 'Democracy Day', 'International Women's Day' and the 'International Day for Street Children' which is

consistent with their Catholic ethos to 'contribute positively to the world'. The school has also worked with a number of organisations on projects which are tentatively connected to elements of citizenship education. For example, the children at the school collaborated with a local zoo on a conservation project which aimed to raise awareness of endangered birds. The children have also worked with a local theatre company to create a piece of theatre about refugee children which was performed for pupils and teachers in schools across the region during 2018 and 2019. The leadership team is keen to continue exploring ways in which children at the school can explore social justice and equality throughout and across the curriculum. As such, they were very supportive of this research study and they worked closely with the Year 5 teacher to invite pupils whom they thought would benefit from participating in the study. However, as I will outline later in the chapter, all children were given time to make an informed decision before giving their consent to participate, with the option to withdraw remaining open for the duration of the study.

5.4.2 The research participants:

For this study, there were twelve participants from a Year 5 class. As touched upon in the introduction, one of the reasons for conducting the research with Key Stage 2 children (aged between 7 – 11) can be attributed to the lack of citizenship education provision for this phase within the National Curriculum (DfE, 2013). Also, given the focus of some of the *Lights, Camera, Civic Action!* sessions, which will be outlined later in the chapter, I felt the study was better suited to upper Key Stage 2 (Years 5 and 6); however, the school's leadership team requested that the study was conducted with Year 5 to avoid any potential clashes with the Standardised Assessment Tests (SATs). During the research design process, there were discussions with the Year 5 teacher and the leadership team about conducting the research with the whole class. It was felt, however, that it would be more beneficial to select a small group of children. The school were particularly keen for children with a range of social, emotional and educational needs to be involved in the research. As such, six children were entitled to Free School Meals (eFSM); three children had English as an Additional Language (EAL); two children had Special Educational Needs (SEN); and one child was diagnosed with behavioural, emotional and social difficulties (BESD).

It is worth noting that, as with all young people, the children were much more than the sum of their labels. Having spent a prolonged period of time with the children it was apparent that they were all made up of a rich tapestry of historical, social and cultural intersubjective identities. To meet ethical guidelines, pseudonyms have been used to ensure children's identities are protected. The pseudonyms were chosen by the children rather than being assigned. The children were encouraged to choose their own pseudonym as it acknowledges the ongoing relationships with the participants and also moves beyond, 'Child A' or 'Pupil B' to 'someone who has participated in their naming and will know themselves in the works that their words have helped to produce.' (Allen and Wiles, 2016, p. 14). In addition to selecting their pseudonym, the children also wrote their own micro-narratives around themes such as family, friends and interests which they have permitted me to share alongside their chosen name:

Christy - Christy has three sisters and a hamster. She enjoys dancing, swimming and going to the zoo. Her favourite food is ice cream and lasagne but not at the same time. She also likes collecting rocks.

Bobbie - Bobbie has a sister and loves all sports but especially football, tag rugby and dancing.

DJ - DJ loves all types of sports. She shares a bedroom with her two sisters and also has five rabbits and a dog. They don't sleep in the bedroom.

Dav - Dav is a quarter Scottish. Her birthday is in November. She loves dancing, animals and going out on her bike with her six best friends.

James - James has two sisters, one of whom is married, the other has a dog. He loves playing on his PlayStation 4 and playing football with his friends. His favourite colour is blue, and he is allergic to honey.

Plasma - Plasma has two brothers. He loves playing Pokémon and spending time on his tablet computer. Plasma does not have any allergies, but he does have a Husky dog.

Buffy - Buffy is confident and energetic. She has three brothers and is the youngest child in 'the best family in the world.' She also has a cat and a dog. Buffy loves school and enjoys playing netball with her friends.

Harley - Harley has four sisters, one brother, two dogs and two lizards. She loves gymnastics and the colour blue.

Emma - Emma has two sisters and mum who she loves. She also believes in Jesus. Emma loves elephants, chocolate cake and the colour purple and enjoys playing on her iPad and the online gaming platform, Roblox.

Morty - Morty is Catholic and was born in December. He is able to ride a bike and can also run up to fifteen miles per hour, or more. He loves playing on his computer but hates books. He only does his homework when he's grounded.

Dave - Dave has one sister and is a Christian. He likes football and the colour blue. He has never had a pet, but he does have fifteen cousins. And he knows all of their names.

Justin - Justin loves science and technology and especially playing the games Roblox and Fortnite. But his favourite thing is his family. He has a Sony phone on the giffgaff network.

5.4.3 The *Lights, Camera, Civic Action!* programme

The *Lights, Camera, Civic Action!* programme was designed and developed specifically for this research project and focusses on the use of short animated films as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education. As touched upon earlier, the reason for choosing short animation instead of feature-length films was two-fold; (a) there is a rich and growing global bank of high-quality independent animated short films which are readily available on open-access platforms such as *Vimeo* and *YouTube*, and (b) the running times of the films means they are ideal for use during a two-hour session with the children. Following extensive research, the films for the programme were carefully

selected taking into consideration age appropriateness, running time and the related social justice issues which, as I interpreted, the films addressed.

The films were produced in a variety of different countries including Chile, France, Spain and Australia by small independent production companies. This gave the programme a more global 'feel' and provided opportunities for discussions around geographical, political and historical issues. Furthermore, it provided a challenge to Disney's hegemonic hold (Byrne and McQuillan, 1999) which sanitises notions of history, identity and difference (Giroux, 2002). It is worth noting that none of the films were created to teach children about social justice issues but rather as pieces of visual art for entertainment. They were, however, carefully selected on their educational merits in relation to the six main topics. A list of films including their social justice-orientated citizenship education focus, title, year of distribution, director and a brief synopsis is provided below. The synopses are based on my interpretations of the films.

5.4.3.1 Topic One: Human rights

Bear Story (Vargas, 2014)

Every day, a melancholy old bear takes a mechanical diorama that he has created out to his street corner. For a coin, passers-by can look into the peephole of his invention, which tells the story of an enslaved circus bear who longs to escape and return to the family from which he was taken. *Bear Story* (Vargas, 2014) provides a critique of Pinochet's brutal Chilean regime as experienced by the creator's grandfather. The film was chosen as it raises questions about human rights such as the freedom to not be wrongly imprisoned and enslaved, the freedom to raise a family and move freely, and ultimately what happens when these freedoms are violated.

5.4.3.2 Topic Two: Equality

Zero (Kezelos, 2010)

In a world that judges people by their number, Zero faces constant prejudice and persecution. He walks a lonely path until a chance encounter changes his life forever: he meets a female zero. Together they prove that through determination, courage, and love, nothing can be truly something. This film was chosen as it addresses issues

of equality and how people can be treated differently and persecuted because of how they are born.

5.4.3.3 Topic Three: Identity and diversity

Alike (Mendez and Lara, 2015)

The film tells the story of Copi and his son, Paste, who he is trying to raise on the right path. They live in a bleak, late-capitalist dystopian city where its inhabitants are conditioned to follow the system. *Alike* (Mendez and Lara, 2015) was chosen as it raises questions about the protagonist's identity in a fictional world lacking any notable diversity.

5. 4.3.4 Topic Four: Power

Jungle Jail (Arnoux et al., 2008)

A young prisoner comes into a tough jail where every day is a constant battle for survival. Weaker and smaller than other prisoners he becomes an easy target and victim to the prison's social hierarchy. That is, until, an unexpected change of events results in him becoming the most powerful inmate. *Jungle Jail* (Arnoux et al., 2008) was selected as it addresses power structures but also how people choose to use power once it is obtained.

5.4.3.5 Topic Five: Peace and conflict

Birthday Boy (Park, 2004)

During the Korean War in 1951, little Manuk is playing on the streets of his village and dreaming of life at the front where his father is a soldier. He returns home to find a parcel on the doorstep and, thinking it is a birthday present, he opens it. But its contents will change his life forever. This film was added to the *Lights, Camera, Civic Action!* programme as it captures the devastating impact of war and conflict on both people and places.

5.4.3.6 Topic Six: Sustainable development

Worlds Apart (Huber, 2011)

Set in the not so distant future, Earth is visited by extra-terrestrials on a peaceful mission to find sentient life. Part science fiction, part thriller and part cautionary fairy-

tale, *Worlds Apart* encompasses the universal themes of innocence, friendship and the possible fate of humanity through an environmental catastrophe. Worlds Apart (Huber, 2011) was selected as it portrays the dire consequences of sustained environmental inaction.

A seventh film (*The Box*, Cotur, 2016) was shown during one of the follow-up interviews and will feature in the findings section as it generated some interesting discussion around child refugees and how film can be used for dialogic engagement. *The Box* (Cotur, 2016) presents the lives and feelings of refugee children. The happy life of the protagonist alters instantly with the sudden war and he finds himself in a state of struggle. In the movie, the war changes not only lives, but also the role of the box; first as a carefully built toy house, then as a place to take shelter in a refugee camp full of dangers and finally as a boat that sails for a journey towards hope. This film was discovered after the end of the programme but was included as it touched on a number of the themes explored throughout the previous sessions, namely; human rights, conflict and equality.

The *Lights, Camera, Civic Action!* programme was developed over six two-hour sessions during the Spring and Summer terms of 2018. Each session focused on one theme and one film such as human rights and *Bear Story* (Vargas, 2014). The sessions also followed a similar structure often starting with a reflective activity linked to the previous session, an introductory task related to the topic or issue, viewing of the film, a group discussion, a summary exercise, and a plenary activity revisiting the session's key question. Although a film-based programme was loosely designed for this study, it was not used as a rigid and prescriptive curriculum to be transmitted to the children but was, instead, used as an organic framework for negotiation and co-construction with the children, as the study progressed. For example, activities such as poster design, storyboards and podcasts were added to the programme on the children's recommendations. It is also worth noting that the name of the programme actually changed from *Reel Citizenship Education* to *Lights, Camera, Civic Action!* on the children's recommendation. The outline for the Armed Conflict session can be seen in Table 5.1 with a full overview of the *Lights, Camera, Civic Action!* programme available in Appendix A. The final day-long session provided an opportunity for the children to plan and create their own social justice-orientated citizenship education-

themed short animated films using the school's iPads and the animation creation app, *Toontastic*. The session required the pupils to draw on their interpretation and construction of social justice-orientated citizenship education to create a story.

Peace and conflict
Reflection activity: Try and summarise the previous session in 3 words and 1 picture. Share with the rest of the group. **Introductory exercises:** Display a photograph of children walking to school in war-torn Damascus. Discuss what has happened using the 5Ws to prompt dialogue. Children write down bullet points in a table under the following headings: 'why do wars start? / what is the impact of war?'. Discuss as a whole group. Blackout poetry: Children create their own blackout poem from a news story about the Syrian war. Blackout poetry involves using a felt-tip pen to erase words from magazines, newspaper articles, or pages from books to create a poem through active destruction. Share an example of a blackout poem on the whiteboard to ensure the pupils understand what they are and how they are created. Provide opportunities at the end for pupils to share their poems if they wish to do so. **Key question:** *What are the main causes and consequences of war?* **Sharing stimulus:** Watch *Birthday Boy* (running time 7.51 minutes) without any interruption. Provide opportunities for children to share their initial thoughts and questions with the rest of the group. Explore some of these as lines of enquiry. **Discussion:** Use prompt questions to encourage further dialogue: 1. When and where is the film set? 2. What has happened to Manuk's village? 3. Where is Manuk's dad? 4. Can this film teach us anything about peace and conflict?

Return to the whole-group discussion around the questions. Dialogic teaching techniques should be used to probe deeper thinking and stimulate discussion amongst the group.

Summary exercise:

Pupils write a screenplay for the next scene(s) for the film *Birthday Boy*. Share examples of a screenplay from the film *The Incredibles*. Share the following guidance with children so they understand what should be included:

- A screenplay is a written script by screenwriters for a film. They are used for feature-length and shorter movies.
- The movement, actions, and dialogues of the characters are included and narrated throughout the screenplay.
- In pairs, you are going to write a follow-on for the *Birthday Boy* screenplay.
- It picks up where the film ends but you can introduce other characters if you want. Think…
- Where does the action take place? What is happening? How are the characters acting - what are they saying and doing? Why is it important?

Plenary:

Return to the question from the start of the session: *What are the causes and consequences of war?*

Follow-up question: *Is there anything we can do to try and bring about peace in the world?*

Table 5.1: Lights, Camera, Civic Action! session on Peace and Conflict

5.5 Data collection methods

Case studies provide rich in-depth descriptions which draw on a multiple range of open-ended and flexible methods, often including observations and interviews (Stake, 1995; 2005; Cohen et al., 2011; Yin, 2013). Although interviews and observations both serve as tools to understand the phenomena, they provide different modes and mechanisms for interpretation. Indeed, 'what is observed is usually not controlled by the researchers, they go to where the things are happening, with the hope that as they would have happened had the researcher not been there. What is covered in the interview is targeted and influenced by the interviewers' (Stake, 1995, p. 66). These methods are, Stake (1995, p. 65) argues, largely informed by an ontological positionality which considers interviews and participant observations as 'the main road to multiple realities.' Epistemologically, Merriam and Tisdell (2016, p. 114) suggest that 'since the data obtained from a focus group is socially constructed within the

interaction of the group, a constructivist perspective underlies this data collection procedure'. As such, it is based on the view that children are 'competent creators, interpreters, and reporters of their experiences who have a right to be heard' and that their 'perspectives may be different from and more sophisticated than adults' accounts' (Gibson, 2012, p. 150). For this study, participant observations, visual and technical documents and focus group interviews were used as the data gathering tools.

5.5.1 Focus group interviews

According to Lichtman (2013, p. 2017) 'what distinguishes focus group interviewing from qualitative interviewing with a single individual is that the group interaction may trigger thoughts and ideas among participants that do not emerge during an individual interview'. Focus group interviews allow participants to explore their experiences interactively, share perspectives and information as well as challenge and ignite new ideas. Focus group interviews were used during this study in the hope that they would lead to participants giving more expansive answers than they might through one-to-one interviews. As Hennink (2013, p. 2-3) explains:

> 'The most unique characteristic of a focus group research is the interactive discussion through which data are generated, which leads to a different type of data not accessible through individual interviews. During the group, discussion participants share their views, hear the views of others, and perhaps refine their own views in light of what they have heard'.

Five focus group interviews were conducted throughout the research project; one at the beginning (January 2018) and end (May 2018) of the study, and three follow-up interviews which were carried out in September and October 2018 respectively. According to Stake (1995; 2005), case study researchers should only arrive with a short list of open-ended questions for an interview rather than a rigid list of inflexible questions. As such, the first two interviews were designed to elicit from the children their knowledge and understanding of citizenship education both prior to, and after, participating in the programme and also gain an insight into their values and dispositions regarding equality and social justice. Throughout the interview I asked the

children open-ended questions such as *'what do you understand by the term "citizenship education"?'* and *'What does identity mean to you?* The questions were purposefully quite challenging as I view children as social agents and experts on their own lives rather than intellectual deficits incapable of answering such complex questions (Fargas-Malet et al., 2010). The follow-up interviews explored some of the themes that emerged during the initial data analysis, for example, emotional engagement and with questions such as *'Do you think any of the films we watched were engaging? If so, how?'* and *'Did any of the films make you feel emotional in any way?'* For all of the interviews, questions remained open and flexible throughout which allowed the discussion to evolve and lines of enquiry to be pursued. Full transcripts of all five interviews can be found in Appendix B to Appendix M.

It is suggested that the ideal size of a focus group is between six and twelve participants (Lichtman, 2013). However, in order for focus groups with children to be successful, it is suggested that ground-rules should be established in order to create a supportive and mutually respectful environment where differing opinions are encouraged (Gibson, 2012). This was done by clarifying the role that the children would play during the interview process and the expectations as outlined by Gibson (2012, p. 149):

- You can say ''pass'' if you don't want to answer;
- Take time to think before you answer;
- Tell me if I don't understand you, or if you don't understand me;
- There are no right or wrong answers;
- Take turns talking.

There are at least two schools of thoughts regarding the recording of interviews. On the one hand, it is argued that 'if one attempts to write down everything the participant is saying during the interview, one will only capture the gist, missing important nuances. It will also interfere with helping the interview to run smoothly and with establishing rapport' (Smith and Osborn, 2007, p. 64). Hence the need to audio-record. However, on the other hand, it is suggested that 'the tape recorder is of little value…getting the exact words of the respondent is usually not very important, it's what they mean that is important' (Stake, 1995, p. 66). Having considered these

conflicting views, it was decided that it would be more beneficial to record the interviews so as to not omit any interesting contributions from the children. The 'Voice Recorder and Audio Editor' iPad application was used to conduct the focus group interviews. These were later transcribed verbatim during the data analysis process which is outlined later in the chapter.

5.5.2 Participant observations

It has been suggested that observation is a useful tool for researchers investigating how participants act, interact and behave in their naturalistic environment (Wilkinson and Birmingham, 2003). In educational research 'participant observation is a form of observation that involves watching, listening, reflecting and also engaging with the children in conversation' (Mayall cited in Fargas-Malet et al., 2010, p. 186). Throughout the study, seven participant observations were conducted, each one during a session of the *Lights, Camera, Civic Action!* programme. As Stringer (2008, p. 70) maintains, participant observation is a complex process as 'it involves researcher feelings and emotions about themselves, those they observe, where they observe and the decisions they make during the process of observation'. They can, however, provide a deeper level of understanding of a particular context such as a school environment (Stringer, 2008). According to Yin (2013, p. 115), 'participant-observation is a special mode of observation in which you are not merely a passive observer. Instead, you may assume a variety of roles within a fieldwork situation and may actually participate in the actions being studied'. Indeed, in this study, the sessions were simultaneously being observed and facilitated. The sessions were not video, or audio recorded, however, brief fieldnotes were made throughout the sessions. The decision to not record the sessions was made on the grounds that the children might have found this too obtrusive (Merriam and Tisdell, 2016).

According to Stake (1995, p. 62), 'during the observation, the qualitative case study researcher keeps a good record of events to provide a relatively incontestable description for further analysis and ultimate reporting. He or she lets the occasion tell its story, the situation, the problem, resolution or irresolution of the problem.' Unstructured, as opposed to highly structured observations, were used throughout this research study. Unstructured observation does not, however, mean unsystematic but

rather that there were no predetermined notions of what might be observed (Mulhall, 2003). In this respect, the use of unstructured observations is compatible with the naturalistic paradigm which insists that the researcher and researched cannot be separated (Mulhall, 2003). Descriptive fieldnotes were made throughout each of the sessions where the children's responses and interactions were recorded. Afterwards, time was allocated to write a more reflective and reflexive account of the observations made (see Appendix G - M for all participant observations).

5.5.3 Visual and technical documents

I was keen to explore ways of gathering the children's perspectives beyond the use of observations and interviews through a more creative process of data generation. As such, the final layer of data was gathered through the use of visual and audio documents created by the children throughout the duration of the study. Visual and technical documents as data sources have become widely used in educational research as they can provide children with a means to express themselves in greater depth (Fargas-Malet et al., 2010; Merriam and Tisdell, 2016; Fane et al., 2018). During the programme the children created a number of visual and technical documents which were used in the data analysis process. One example of a visual document is the use of ranking activities, such as the Diamond Nine Ranking exercise which can stimulate interesting discussions between children (Fargas-Malet et al. 2010). Diamond Nine Ranking exercises are used to categorise and prioritise key factors or information and challenge children's thinking. A Diamond Nine Ranking activity was used in this study during the session on Sustainable Development as a way for the children to evaluate the United Nation's Sustainable Development Goals (United Nations, 2015) and rank them in order of importance in relation to their lives. The activity provoked interesting discussions between the children as they justified their choices through reasoning and argumentation.

According to Fane et al., (2018, p. 361), 'the use of visual methods supports the positioning of young children as the knowers and framers of knowledge who are capable and necessary contributors in childhood research'. This view is consistent with children's rights discourse and draws specifically on Article 12 of the United Nations Convention on the Rights of the Child (UNCRC, 1989) which states 'every

child has the right to express their views, feelings and wishes in all matters affecting them, and to have their views considered and taken seriously'. Other visual documents collected throughout this study included children's mind maps, storyboards, movie posters, screenplays, podcasts, and short animated films. The animated short films were created during the last session of the *Lights, Camera, Civic Action!* programme and were based on one aspect of social justice-orientated citizenship education which the children storyboarded and created using iPads. This is particularly important given that 'visual research has a strong link with technology and new technologies can contribute to and inform our knowledge about social worlds and actors' (Fane et al., 2018, p. 361). Overall, the visual documents provided an additional layer of multimedia data which was analysed alongside the participant observations and focus group interviews. A selection of the children's work can be found in Appendix N.

5.6 Timeline of fieldwork

The research was conducted at the primary school over the Spring, Summer and Autumn Terms, 2018. A breakdown of the twenty-two hours of fieldwork including date, activity and duration of visits is provided in the timeline in Figure 5.2.

Date	Activity	Duration
25th January 2018	Group interview	1 hour
25th January 2018	Session one – Human Rights	2 hours
1st February 2018	Session two - Equality	2 hours
15th February 2018	Session three – Identity and Diversity	2 hours
1st March 2018	Session four - Power	2 hours
7th March 2018	Session five – Peace and Conflict	2 hours
14th March 2018	Session six – Sustainable Development	2 hours
4th May 2018	Session seven – Filmmaking	5 hours
10th May 2018	Group interview	1 hour
25th September 2018	Group interview	1 hour
16th October 2018	Group interviews	2 hours
		Total hours: 22

Table 5.2: Overview of fieldwork in 2018

5.7 Data analysis

Data analysis in qualitative research is about making sense and meaning from the data (Merriam and Tisdell. 2016). It is worth noting, however, that data analysis does not simply begin once all the data has been collected but is, instead, an ongoing and organic process – beginning with data collection and interwoven throughout the duration of the research study (Savin-Baden and Major, 2013; Delamont, 2016; Merriam and Tisdell, 2016). For example, within this study, the fieldnotes from the participant observations were reviewed and typed up following each session; providing space and time to reflect on what had been observed. Equally, the work created by the children was reviewed on a weekly basis rather than waiting until the end of the fieldwork to analyse the documents. Notwithstanding, once all of the data was finally collected, it was organised into logical and easily retrievable folders and files; both physically and electronically to allow the full analytical process to begin. In line with the research methodology and data gathering tools, I used a thematic data analysis approach.

5.7.1 Thematic Analysis

Thematic Analysis can be described as an analytical method for identifying and reporting themes found within sets of data (Braun and Clarke, 2006; Nowell et al., 2017; Castleberry and Nolen, 2018). According to Braun and Clarke (2006, p. 78), Thematic Analysis provides a 'flexible and useful research tool, which can potentially provide a rich and detailed, yet complex, account of data.' It is also an accessible method for early-career qualitative researchers as, in part, it is not attached to any particular philosophical paradigm or theoretical framework (Braun and Clarke, 2006; Savin-Baden and Major, 2013). As such, Thematic Analysis seemed compatible with the methodological choices for this study. Braun and Clarke (2006) suggest that there are certain steps or phases of Thematic Analysis, however, it is not linear as it involves moving back and forth throughout the phases thus becoming a more recursive process. They do, however, suggest that the first phase of Thematic Analysis should involve the familiarisation with the data which, they argue, 'provides the bedrock for the rest of the analysis' (Braun and Clarke, 2006, p.87).

One of the first stages of Thematic Analysis was the immersion in the data, including the transcription of the group interviews. Although time-consuming, transcription is an

extremely valuable exercise in becoming familiar with the dataset (Merriam and Tisdell, 2016). As Braun and Clarke (2006, p. 88) note, transcription 'informs the early stages of analysis' and allows the researcher to 'develop a far more thorough understanding of…data through having transcribed data.' Interviews were transcribed verbatim although aspects such as tone, pacing, tics and pauses were not recorded as a way of striking a balance between the usability and accuracy of the transcripts (Savin-Baden and Major, 2016). The transcribed interviews can be found in the Appendices (Appendix B – F). The immersion phase also involved repeatedly reading through participation observations (Appendix G – M) and handling the visual and technical documents (Appendix N). This allowed me to draw up an initial list of ideas about the data and note down any interesting findings in relation to the research questions (LeCompte, 2000; Braun and Clarke, 2006; Nowell et al., 2017). This was an important stage in the data analysis process as it allowed me to gain an intuitive sense of, and feel for, the data before attempting to generate initial codes (Braun and Clarke, 2006; Savin-Baden and Major, 2016).

In the context of qualitative research, a code tends to be 'a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data' (Saldaña, 2015, p. 3). Coding also allows researchers to easily retrieve their data during the analysis process (Merriam and Tisdell 2016). It is, therefore, an extremely important stage of Thematic Analysis (Braun and Clarke, 2006). Indeed, as Castleberry and Nolen (2018, p. 809) observe, 'the meaning that "emerges from the data" is often first seen as the data is disassembled or coded.' For this study, coding involved rereading transcripts, participant observations and visual documents and manually using highlighters and annotations to identify codes (Braun and Clarke, 2006). For example, the following extract from one of the group interviews generated the following codes: laws, protection, human rights, rights, different, Zero, sent to prison, black wool. These are highlighted in the paragraph below:

> There needs to be some type of laws and protection! I think that human rights are the stuff that we are allowed…should be able to do. Like the things we should be able to do and rights we should have… people can't say you can't marry that person or that you're going to jail just because you're different. Like in Zero where

they were sent to prison because they were made out of black wool (Buffy, Year 5).

Coding was carried out across the whole data set, searching for commonalities and differences from the observations, interviews and visual documents (LeCompte 2000; Delamont, 2016; Castleberry and Nolen, 2018). It is worth noting here that having considered the arguments both for and against (see, for example, Creswell and Poth, 2018) the use of a computer software programme - such as Nvivo or MAXQDA - the decision was made to complete the data analysis process manually. This decision was reached, in part, due to the voluminous amounts of visual data generated during the study but also as manual data analysis is seen as hugely beneficial for early-career researchers learning about analytical processes (Savin-Baden and Major, 2013; Merriam and Tisdell, 2016; Creswell and Poth, 2018). Furthermore, as Saldaña (2015, p. 26) notes, 'there is something about manipulating qualitative data on paper and writing codes in pencil that give you more control over and ownership of the work' which can be sometimes lost with computer software packages. A full list of codes can be found in Appendix O.

Once the codes had been identified, they were then converted into themes. Themes can be described as a unifying idea in the data and 'finding themes is the heart of the data analysis process' (Savin-Baden and Major, 2013, p. 427). Braun and Clarke (2006) argue that coded data differs from themes as the latter tend to be much broader. Indeed, themes capture 'something important about the data set in relation to the research question and represents some level of patterned response or meaning within the data set' (Braun and Clarke, 2006, p. 82). This stage of the analysis process was done through the use of mind mapping as a visual representation to convert codes into themes. According to Cousin (2005, p. 425), 'Once the data have been organised by themes…the researcher can see whether they throw light on the questions/issues being addressed. The idea is for the researcher to try and bracket his/her focus to avoid seeing only what he/she wants to see in favour of attaining a more reflexive distance from the data.' Indeed, once the themes had been established, their validity was considered in relation to the data set and the research questions (Braun and Clarke, 2006). In order to achieve this, Castleberry and Nolen (2018, p. 810), suggest

that researchers should reflect on the themes by asking themselves questions such as:

- ⇒ Is this a theme (it could be just a code)?
- ⇒ If it is a theme, what is the quality of this theme (does it tell me something useful about the dataset and my research question)?
- ⇒ What are the boundaries of this theme (what does it include and exclude)?
- ⇒ Are there enough (meaningful) data to support this theme (is the theme thin or thick)?
- ⇒ Are the data too diverse and wide ranging (does the theme lack coherence)?

These questions were considered and addressed throughout the coding and theming process. Subsequently, the main themes that emerged from the thematic data analysis process are outlined in Table 5.3. These themes will be explored in greater depth throughout the next chapter.

Theme one: Children's meaning-making through film *Sub-theme*: Communicating meaning through film and art
Theme three: Film as a stimulus for dialogic participation *Sub-theme*: Barriers to dialogic interactions
Theme four: Development of children's critical consciousness through film *Sub-theme*: The emotional experience of film

Table 5.3: Themes and sub-themes from the Thematic Analysis process

5.7.2 The interpretation of the data

Simons (2009, p. 118) offers a useful distinction between data analysis and data interpretation. On the one hand, data analysis can be considered as 'those procedures – like coding, categorizing, concept mapping…which enable you to organize and make sense of the data in order to produce findings.' Interpretation of the data, on the other hand, is the insight derived 'from a more holistic, intuitive grasp of the data and the insights they reveal' (Simons, 2009, p. 118). Alternatively, as Savin-Baden and Major (2013, p. 452) observe, 'analysis involves uncovering patterns in data and interpretation involves uncovering meaning, so analysis aids interpretation.' According

to Castleberry and Nolen (2018, p. 812), this is a critical stage of the research process 'as the researcher needs to draw conclusions from the data presented as codes and themes.' However, it is important to note, that interpretation does not occur at the end of the data analysis process but rather is done throughout the whole study; from conceptualisation to collection to analytical processes (Savin-Baden and Major, 2013; Castlebury and Nolen, 2018). Indeed, interpretation is a far more iterative and complex process not bound by easily defined rules (Savin-Baden and Major, 2013). As such, the interpretation of the data will be considered at length during the analysis and discussion chapter to seek out meaning and contextualise findings (Savin-Baden and Major, 2013).

5.8 Issues of trustworthiness

Although qualitative researchers cannot capture an objective truth or reality, there are strategies that can be employed in order to enhance the trustworthiness of their research (Lincoln and Guba, 1985). According to Lincoln and Guba (1985), trustworthiness in qualitative research involves establishing credibility, transferability, dependability and confirmability.

5.8.1 Credibility

One of the most widely used approaches to enhance the credibility of qualitative research is through the use of the triangulation of data sources (Golafshani, 2003; Savin-Baden, 2013; Merriam and Tisdell, 2016). Triangulation provides the researcher with multiple data points to enhance their understanding of their research focus rather than depending upon a single method or source (Savin-Baden, 2013; Merriam and Tisdell, 2016). Ontologically, the triangulation of data sources allows the social constructionist researcher to view phenomena from multiple perspectives, illuminating the points of congruence and contradiction in the data sets (Golafshani, 2003; Baxter and Jack, 2008). As previously outlined in this chapter, three data gathering tools were used during this study; semi-structured focus group interviews, unstructured participant observations and the visual and technical documents created by the children during the *Lights, Camera, Civic Action!* sessions. Throughout the Thematic Analysis process the data sources were compared and interpreted, attempting to

facilitate a deeper understanding of the study while looking for recurring regularities which could form themes (Golafshani, 2003; Merriam and Tisdell, 2016).

5.8.2 Transferability

Transferability refers to the generalisability of the research study. However, according to Shenton (2004, p. 69), because 'findings of a qualitative project are specific to a small number of particular environments and individuals, it is impossible to demonstrate that the findings and conclusions are applicable to other situations and populations.' To enhance the trustworthiness of the findings the researcher should, however, provide thick, rich descriptions, enabling those seeking to apply the findings to their own context to make a judgement on the transferability of the research (Shenton, 2004; Nowell et al., 2017). It is also suggested that thick descriptions can also enhance the credibility of the research as 'it helps to convey the actual situations that have been investigated and, to an extent, the contexts that surround them' (Shenton, 2004, p. 69). Indeed, an important aspect of case study research is that it 'describes the context within which the phenomenon is occurring as well as the phenomenon itself (Baxter and Jack, 2008, p. 555). According to Stake (1995, p. 63, emphasis included), this helps to 'develop *vicarious experiences* for the reader, to give them a sense of "being there".

5.8.3 Dependability

Nowell et al. (2017, p. 3) maintain that dependability in qualitative research is achieved by ensuring the 'research process is logical, traceable, and clearly documented'. In order to achieve this, the research processes - including the research design and implementation and the functioning detail of data gathering - should be clearly reported (Shenton, 2004). This, according to Shenton (2004, p. 71) enables 'a future researcher to repeat the work, if not necessarily to gain the same results.' Moreover, dependability is enhanced by the researcher explaining the philosophical assumptions that underpin the research (Merriam and Tisdell, 2016). This was addressed earlier on in the chapter within the 'critical philosophical paradigm' section.

5.8.4 Confirmability

According to Lincoln and Guba (1985), confirmability is demonstrated when credibility, transferability, and dependability are all achieved. In order to achieve confirmability, steps should be taken to ensure, where possible, that the research findings 'are the result of the experiences and ideas of the informants, rather than the characteristics and preferences of the researcher' (Shenton, 2004, p. 72). One way to achieve this is through the use of an audit trail. An audit trail can provide readers with evidence of the decisions and choices made by the researcher from the start of the research project to the reporting of the findings (Shenton, 2004; Nowell et al., 2017). Also, as with credibility, triangulation of data sources can enhance the trustworthiness of the study by reducing the researcher's bias (Shenton, 2004). Ensuring trustworthiness involves the study being carried out in an ethical manner (Merriam and Tisdell, 2016). With this in mind, I will now briefly outline how ethical considerations were addressed throughout the duration of the research study.

5.9 Ethical considerations

As with all research involving children and young people, ethical considerations should permeate every phase of the research process (Denzin and Lincoln, 2018). Ethical considerations were addressed before conducting the study with ethical approval being granted by Edge Hill's Faculty of Education Research Committee in November 2017 (Appendix P). To ensure that the study was ethically conducted, careful consideration was given to the following areas; choice, consent, risk, harm and distress, benefit, privacy and confidentiality, and dignity (Edge Hill University, 2012; British Educational Research Association (BERA), 2018).

Prior to obtaining written consent, a face-to-face meeting with the children was arranged so they could be informed about the research and given opportunities to ask questions about their participation. Crow *et al.,* (2006) warn that too much information can lead to children becoming disengaged and bored and not really listening or understanding. With this in mind, the meeting was arranged during the morning lesson and limited to one hour. In order for the pupils to make an informed choice it was essential that they understood the research process, the importance of their participation, the utility of the research and with whom it would be shared (Gallagher *et al.,* 2010; British Educational Research Association (BERA), 2018). Here, the

children were made aware that they had a choice to participate (or not participate) and equally were able to withdraw at any point during the research study with or without reason (BERA, 2018). Gallagher et al., (2010, p. 471) argue that this is necessary as 'consent to be considered truly informed, participants must understand the nature, purpose and likely consequences of a research project' It was, however, important that the language used was accessible and age-appropriate to the children whose consent was being sought (Edge Hill University, 2012). Furthermore, the limitations of the research were explained at the onset to ensure that pupils' expectations were managed regarding the outcome of their participation (Edge Hill University, 2012).

To ensure that the research project adhered to ethical principles, consent was obtained from all participants prior to the start of the research (British Educational Research Association, 2018; Edge Hill University, 2012; National Children's Bureau (NCB), 2011). Following the face-to-face meeting, the pupils were provided with a letter of consent (Appendix Q) informing them of the nature of the research, the aims and how it would be conducted. Pupils were also given ample time to make a decision and consult their parents, guardians and/ or teachers (Gallagher *et al.,* 2010) before giving their consent to participate. The letter explicitly stated that the pupils would act as participants in a study exploring the use of short animated films for the teaching and learning of citizenship education. The content of the letter was made accessible, enabling the pupils to make a fair assessment of the proposal. Prior to being distributed, a copy of the letter was reviewed by the Year 5 teacher to ensure that it was appropriate and accessible for the children in light of their reading ages and language acquisition. This was important as any study involving children should be built upon a clear and concise understanding of their role in the research (Sargeant and Harcourt, 2012). A letter of consent (Appendix R) was also provided for the children's parents/ guardians as they are below the age of eighteen (Gallagher, *et al.,* 2010; National Children's Bureau, 2011). In addition to the consent form, pupils and parents were also given an information sheet about the *Lights, Camera, Civic Action!* programme which was designed and written in pupil-friendly language as can be viewed in Appendix S. Parents were also offered the opportunity to meet face-to-face, email or call to ask any additional questions and discuss the research though none took the opportunity to do so.

To mitigate any pastoral issues that might have arisen, both the head teacher and class teacher were consulted before the first session. This was to ensure that any vulnerable children were given necessary support. As a visiting researcher, I was given access to a senior member of staff should any issues arise from the sessions. A facility to debrief children after each session was provided to address any sensitive issues that might arise. Security screening for working with children was obtained through enhanced Disclosure and Barring (DBS) clearance which complied with the legal requirements of working with children (BERA, 2018). Finally, as the children are of primary school age some short animated films would not have been suitable due to inappropriate content. Accordingly, all of the films were carefully screened to ensure that that they were appropriate for the participants and did not contain strong language, sexual content or harrowing storylines. Also, even though they were used in the teaching and learning of social justice-orientated citizenship education, the films did not contain overtly political messages which could suggest an attempt at ideological indoctrination. A list of the films was provided to the headteacher and parents with information on how to access them online if they wished to do so.

Removing children from lessons over a six to eight-week period had an impact on other areas of the curriculum. This was partly addressed as the afternoon sessions did not impact on the national priorities of reading, writing and numeracy as these are taught during in the morning sessions. Consideration was, however, given to other areas of the curriculum in an attempt to limit children missing subjects they enjoy. For example, it was agreed that Wednesday afternoons should be avoided as this is when the children did Physical Education which was a popular subject within the group. There was also a degree of flexibility regarding the sessions. For example, one session was rescheduled to ensure the children would not miss a local sporting competition they were keen to participate in and another was rescheduled due to a celebratory Easter assembly. The NCB (2011) also suggest that involvement in research can be potentially beneficial to children and young people as they can develop transferable skills and their ability to work with peers and adults. Hopefully, the research will not only directly benefit the participants, but also other pupils as new knowledge is produced around the potential of using film as a pedagogical tool in the teaching and learning of social justice-orientated citizenship education.

In compliance with the Data Protection Act 1998 and the General Data Protection Regulation 2018, all data from the research was confidential and Pseudonymised with participants being informed of how the data would be stored and their right to access their personal data (BERA, 2018). Additionally, the interviews were recorded and stored on a password protected and encrypted laptop which was kept in secure storage. Safeguarding procedures were explained, with participants being made aware that in disclosing any safeguarding issues confidentiality would need to be breached (Gallagher *et al.,* 2010). Prior to the research, a meeting was held with the school's Child Protection Officer to ensure that safeguarding procedures were clear and understood. No safeguarding issues were raised throughout the research study.

Finally, the ethical guidelines from BERA (2018, p. 6) highlight that dignity will be upheld through 'freedom from prejudice, in recognition of both their rights and of differences arising from age, gender, sexuality, ethnicity, class, nationality, cultural identity, partnership status, faith, disability, political belief or any other significant characteristic.' In order to dignify their involvement, participants were given regular feedback about the research process (Edge Hill University, 2012). It was important that pupils were able to see, and understand, the results of their investment of time in participation as a course of respect throughout the research study.

5.10 Limitations of the research

Another way to enhance the trustworthiness of qualitative research is to recognise the limitations of the study (Shenton, 2004). As is often the case with qualitative studies, the main limitation of this research is that it provides very little basis for generalisations (Zainal, 2017; Simons, 2009). However, as Simons (2009, p. 24) contends, the aim of qualitative case study research is not generalisability but rather 'particularisation – to present a rich portrayal of a single setting to inform practice, establish the value of the case and/ or add to knowledge of a specific topic' (Simons, 2009, p. 24). Indeed, 'although a form of generalisation might come from a focus on the singularity of a case…the research aims to generalise within rather than from the case' (Cousin, 2005, p. 422). Qualitative case study research it is not about making scientific generalisations but rather 'giving readers the vicarious experience of 'being there' so that they can share in the interpretation of the case, adjudicating its worth alongside

the researcher' (Cousin, 2005, p. 424). Fundamentally, a rich description of a single case can help other practitioners see aspects of their own situations reflected and consider for themselves what, if anything, is applicable in their own setting or practice (Mejía, 2010; Merriam and Tisdell, 2016). Here, the emphasis is on relatability, that is, the ability to apply findings to similar contexts. As such, the responsibility for the process of knowledge transfer and applicability shifts from the researcher to the reader (Mejía, 2010; Merriam and Tisdell, 2016). Within this study, general considerations can be made about the use of short animated films as a pedagogical tool for teaching and learning of social justice-orientated citizenship education based on the findings. However, it must also be acknowledged that the *Lights, Camera, Civic Action!* programme, and the films used in the study, would potentially present different findings if used within a different context and with a different group of children.

5.11 Conclusion

The purpose of this research study is twofold; (a) to explore how short animated films can be used as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education, and (b) to seek to understand the benefits and challenges of using short animated films in the classroom. Throughout this chapter I provided an overview of how the research study was designed and conducted at a primary school in the North West of England during the Spring, Summer and Autumn Terms of 2018. I have outlined the critical philosophical paradigm in which this intrinsic case study resides including an overview of the film-based programme (*Lights, Camera, Civic Action!*) which was designed and organically developed specifically for this study. I have also provided the rationale for using participant observations, group interviews and visual and technical documents as the main data gathering tools. Furthermore, a summary of the data analysis process has been provided including how the data was coded and themed through Thematic Analysis. Finally, issues of trustworthiness, ethical considerations and research limitations were addressed. Throughout the next chapter I will present the findings from the research study while also providing an opportunity for the children's words and work to be heard and seen.

Chapter 6 Research findings

6.1 Introduction

In the previous chapter, I outlined how the research study was designed and conducted including a summary of how qualitative data was gathered through focus group interviews, participant observations and the written, audio and visual work created by the children. Furthermore, I explained how, once collected, the data was analysed and coded using Thematic Analysis. Furthermore, I outlined how the research is underpinned by a social-constructivist perspective which views children 'as social actors, active participants and meaning makers who have preferences and opinions' (Khoja, 2016, p. 315). Indeed, within this study the children are viewed as highly-skilled co-constructors of knowledge and intelligent and thoughtful social agents rather than intellectual and cultural deficits (Mashford-Scott and Church, 2011; Khoja, 2016). Accordingly, this chapter is designed to provide an opportunity for the children's voices to be heard and their perspectives to be foregrounded through both their words and their work. The chapter has been organised into the three main themes, and the corresponding sub-themes, that emerged during the data analysis process: children's meaning-making through short animated film; short animated film as a stimulus for dialogic participation; and the development of children's critical consciousness through short animated film.

6.2 Children's meaning-making through short animated film

During the first interview I asked the children what they understood by the term 'citizenship education' as I was keen to see if they were familiar with the subject and whether or not it was implicitly or explicitly taught as part of their school's curriculum provision. I was also interested to learn about their understanding of some of the associated concepts and themes, as well as their values, attitudes and dispositions around social justice issues. Even though the children seemed relatively unfamiliar with citizenship as a subject, they were able to offer reasoned suggestions based on their understandings of the words 'citizen' and 'education'. Plasma, for example, responded by saying *'it might be about helping people understand the language of a country'*, whereas, DJ thought it might mean *'education for all citizens including adults and children'*. Emma, on the other hand, thought it might be more of a community

endeavour *'where citizens are coming forward to actually teach people in their own time.'* I asked the children the same question again towards the end of the study, not as an entry/ exit survey by which to measure and evaluate the effectiveness and impact of using films, but as a means by which to explore their constructs of citizenship education having worked and learned together for several months. One aspect, above all else, that emerged as a dominant theme was the children's focus on human rights as a central tenet of their construct and understanding of citizenship education.

As can be seen in Table 6.1, DJ, Christy, Emma and Buffy all discussed how citizenship education is, for them, predominantly about human rights and the need for social equality. Throughout this dialogic exchange the children were working collectively and cumulatively to communicate their construct of citizenship education by making references to specific human rights, such as *'the right to be free'* and a *'right to a home'*, as well as the broader equal and fair treatment of people; regardless of age, sex, and colour. Furthermore, during one of the later interviews, the children and I discussed if any of the films they had watched throughout the *Lights, Camera, Civic Action!* programme had helped them to remember the things they had been learning about citizenship education. Buffy suggested that *'It has actually…because like you go…this is a fun movie but then you really think about it and you go…what movie were we watching that week and then you remember the thing you were focussing on'*. When I asked Buffy if she could think of an example of how a film had helped her to remember a topic, she responded by saying *'yeah…so during the first week we did the Bear Story to represent human rights and how nobody should be kept in a cage or in a prison against their own will'*.

Interestingly, each session of the *Lights, Camera, Civic Action!* programme was the same length regardless of the topic and even though we explored other areas such as power, diversity and sustainable development, it is human rights and equality that appears to be at the core of the children's construct of citizenship education.

1. Daryn: What do you understand by the term 'citizenship education'?
2. **DJ:** It's about like human rights. Well, not just human rights. Like everything like equality and that everyone deserves to be treated the same.

3. **Emma:** I think it's about er…could you come back to me – I'm still thinking?
4. **Daryn**: **Yeah, that's fine.**
5. **Christy:** Yeah, it's about human rights…like everybody has the right to be free…everybody has a right to a home…to food and drink. And everybody deserves to be treated equally.
6. **Daryn: Good, thank you. Emma, would you like to add anything?**
7. **Emma:** I think citizenship education is all about the different things like we should be treated fairly…we should have the same rights as everyone…we shouldn't be judged about how we look. We are all born differently.
8. **James:** Unless you're an identical twin!
9. **Buffy:** I think it's about when you're teaching people about human rights as that word 'education' is about what people teach you and about what you know. So, I think it is about people teaching you about human rights and equality.

Table 6.1: Extract from an interview (full transcript in Appendix C) with the children where we discussed what was meant by 'citizenship education'.

Though I do not wish to provide a chronological overview of each session of the *Lights, Camera, Civic Action!* programme, I do think it is worth providing an outline of the first session on human rights. This is done primarily for two reasons: (a) it provides a useful reference point for how the individual sessions were structured; and (b) human rights is at the very core of the children's construct of citizenship education so it might help to illustrate and illuminate the meaning-making and knowledge construction processes undertaken by the children. As I had already conducted an interview with the children prior to the first session, I knew that they were quite unfamiliar with the term 'human rights' and appeared to have very little contextual knowledge or conceptual understanding. Indeed, having asked the question 'can anyone explain what human rights are?' during the interview, the children responded by asking if they were *'rules for humans?'* (Emma) or whether they had *'something to do with the law?'* (Dave).

The human rights session began by displaying an image (Figure 6.1) on the whiteboard and asking the children what they thought was happening in the photograph. A photograph was chosen as visual imagery can act as a powerful tool for engagement in the classroom and provide opportunities for students to think critically and engage in dialogue with their peers (Ulbig, 2010; Callow, 2012). The photograph generated some interesting and interactive discussions between the children with the majority inferring and reasoning that the police must have been acting

as a force for good by fulfilling their protective role. Justin, for example, believed that *'they are protecting the people'* and Harley added that *'they are getting flowers to say thank you'* for that protection. From the photograph, Dave inferred that it might have been a state funeral and the people were lining the streets in a display of public mourning. The overwhelming response from the children to the photograph was that the police were protecting the protesters.

Figure 6.1: Image of Catalan Independence Referendum used during human rights session to engage the children in a discussion around human rights.

Following the discussion, the children asked me if I knew where the photograph was taken so I explained that it was during the Catalan independence referendum of 2017 when the Guardia Civil, under the instruction of the Spanish government, prevented some Catalans from voting. We then discussed voting as a right that people should have to participate in elections and other public votes, such as referendums. When I asked the children if they could think of any other rights that people should be entitled to, they tended to respond with the rights they have in their school community such as having *'the right to learn'* and teachers having *'the right to teach'* and the whole school community having the *'right to feel and be safe'*. The children appeared to view human rights within their own micro-climates and associated them with school life and the Catholic ethos of the school rather than basic universal human entitlements. This is not a criticism as, given that the children were in Year 5, these school-based rights would have probably been revisited and regularly reinforced throughout their

education, so it comes as little surprise that they were at the forefront of their conceptual construct of human rights.

During the session, the children watched the short animation, *Bear Story* (Vargas, 2014), a film about a bear who is taken away from his family, enslaved and mistreated by his captors. The film was selected as I thought it might provide a tangible conceptualisation and visualisation of human rights violations which the children might be able to attach meaning to. Following the viewing, the children were encouraged to think about a question related to the film that aroused their interest and piqued their curiosity. The purpose of this was to try and stimulate their thinking about the film's narrative and some of the wider themes within the filmic text, thus providing a springboard for dialogic engagement so that lines of enquiry could be collectively unpicked and pursued. Examples of the children's questions included:

Why was the bear taken from his family?
Why was he locked up in a cage at the circus?
What happened to the bear's wife and kid?
Did he find his family in the end?
How did the director make the film?

From these questions, the children engaged in dialogue with their peers as they addressed, discussed and challenged each other's ideas through a process of interpretation, meaning-making and the co-construction of knowledge. In this respect, there are similarities with Philosophy for Children (P4C) which seeks to adopt a reflexive approach to classroom dialogue which embodies co-operation, respect, safety and care and the pursuit of meaning and understanding through a community of enquiry (Kennedy, 2012). Communities of enquiry are developed in democratic spaces with the aim of enhancing problem posing, dialoguing, criticality, and problem solving. They are also built on democratic principles, mutual respect and the shaping of values through truth, meaning and reasoning. A community of enquiry is fundamentally about creating a safe environment where children and young people feel confident to discuss ideas and present arguments backed by thoughtful reasoning. According to Lipman (2003), a community of enquiry should allow children to think freely rather than being constrained by rigid boundaries of discussion. As such,

it is important to give pupils the opportunity to discuss their thinking without too much influence from a teacher or classroom facilitator.

Over the course of working with the children we were able to build a community of enquiry where the children's ideas and views were respected and valued. This was established during the first session when the children negotiated and created their own group rules (Table 6.2). This was done as I wanted their perspectives to be taken seriously and for them to participate in decision-making processes as agentic beings, capable of negotiating their own classroom rules with their peers. I do acknowledge and accept the challenges and complexities of reducing power differentials when conducting research with young people (Schelbe, 2015), however, as (Khoja, 2016, p .315) asserts, the 'practice of listening to children's voices can reduce power differentials and thus place children's voices in the foreground in research'. This is certainly something that I tried to do throughout the research process and have tried to capture throughout this chapter.

1. Listen when people are talking
2. Be respectful of everyone's ideas
3. Be sensible
4. Support other people
5. Put your hand up rather than shout out
6. Try your best

Table 6.2: A list of classroom rules negotiated and drawn up by the children during the first session of the Lights, Camera, Civic Action! film-based programme.

It is, of course, difficult to know which of the rules the children valued, and which were included as a result of behavioral conditioning given that some of these rules are already firmly embedded, and enforced, in many school classrooms. Notwithstanding, having the children's rules did allow us to create a space where dialogue was not only privileged but where children could feel safe that their views and ideas could be presented and challenged in a mutually respectful environment. It was also intended to provide a space where values and attitudes could be shaped through a shared sense of community and belonging.

The post-viewing discussion also provided an opportunity to explore and discuss more focussed questions with the group, including; what they thought the film was about; how it made them feel; what it made them think; and how they thought it might relate to human rights. The children used these questions and discussion points to create their own individual mind maps based on their interpretation of *Bear Story* (Vargas, 2014) and the human rights they thought the film conceptualised. As can be seen in the examples in Figures 6.2, 6.3 and 6.4, from Christy, Dave, and James respectively, the children placed great value and emphasis on the right to a family as something that should be a basic human entitlement and one that needs to be protected. As such, the dialogic and creative engagement provided the opportunity for children to engage in a reflexive process, contemplating their own values within the wider context of human rights education. This is important as encouraging reflection on their ideas and views negates human rights education becoming 'a depersonalised cultural studies' (O'Grady, 2003, p. 214). Indeed, throughout the processes of interpretation, discussion and meaning-making, the children were able to identify how the film addressed specific human rights such as: being imprisoned without reason; having the right to freedom taken away; being enslaved; losing the right to have a family; and being cruelly treated. Here, the children were able to construct knowledge of human rights by attaching meaning to the story and characters and viewing the rights as living concepts rather than vague unrelatable abstract notions.

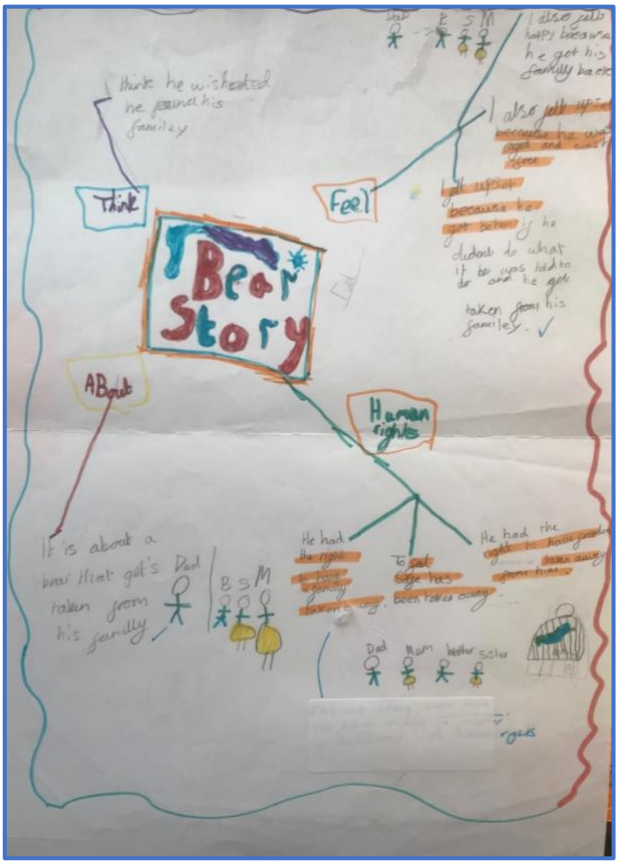

Figure 6.2: Christy's mind map created during the session Human Rights based on the film, Bear Story.

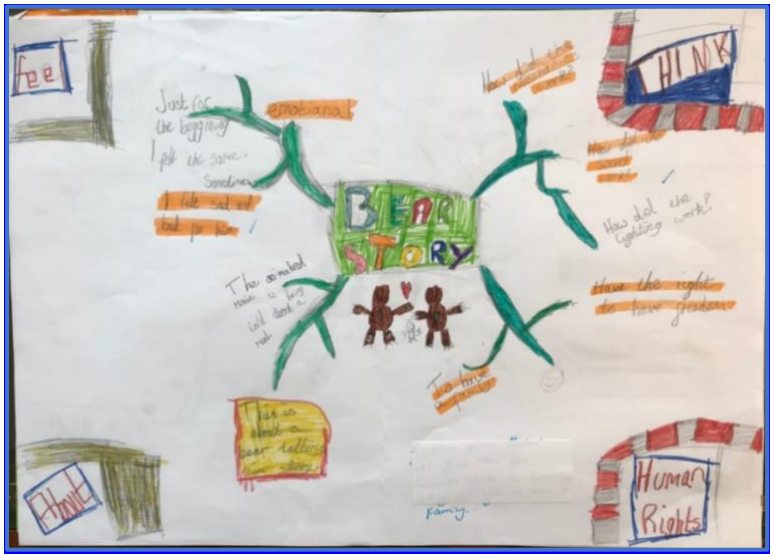

Figure 6.3: Dave's Mind Map created during the session on Human Rights based on the film, Bear Story.

Figure 6.4: James' Mind Map created during the session on Human Rights based on the film, Bear Story.

At the end of the study, I asked the children again if they could explain what human rights are. Unlike the first interview, the children were able to articulate their conceptualisation and understanding of human rights. Buffy, for example, responded by saying *'I think that human rights are the stuff that we are allowed…should be able to do. Like the things we should be able to do and rights we should have. For example, people can't say you can't marry that person or that you're going to jail just because you're different.'* This was shared by DJ who suggested *'human rights means that we should all be treated equally…we can do whatever we want in life…except from the cruel things…we should all be treated the same and judged by who we are and not what we look like'*. As can be seen with Buffy and DJ's responses, the children's construct of human rights was closely associated with equality. This was shared by others, with Emma suggesting that the film *Zero* (Kezelos, 2010) was *'about human rights and how people lose those rights if they're not treated right. Like going to prison or getting beaten up because you're a different number or something.'*

When I asked the children if they thought any of the films had helped them to learn about citizenship education, Plasma responded by saying *'yeah, because we watched those films and we learnt stuff about human rights and how you should treat people…like in Zero, it showed you that you shouldn't put people in jail for nothing or just because of the way they are born'*. In this respect, film becomes an interpretative tool by which the children were able to create meaning, however, it was also used as

a communicative tool through the use of art integration which foregrounded the children's voices and valued their perspectives.

6.2.1 Communicating meaning through film and art

Art integration is an educational approach in which students construct knowledge and communicate meaning through the medium of art (Marshall, 2014). During the *Lights, Camera, Civic Action*! programme the children created various forms of art including poetry, podcasts, screenplays, storyboards and their own short animated films. The purpose of integrating art was to provide opportunities for children to express themselves creatively and communicate their meanings through their creative endeavours. One example of how art was integrated was during the session on conflict where the children created blackout poems from a newspaper article on the Syrian war. Blackout poetry involves using a felt-tip pen to erase words from magazines, newspaper articles, or pages from books to create a poem through active destruction. As Kleon (2010, p. xv) enthuses, 'what's exciting about the poems is that by destroying writing you can create new writing. You can take a stranger's random words and pick and choose from them to express your own personal vision.' As such, blackout poetry can be a great way to infuse visual art into poetry and also enables children to create art by potentially removing a barrier to more formal poetry writing processes. As observed during the session, the children were engaged in the process of creating art by deconstructing a news story about the impact of the Syrian War on children. The children created some very powerful blackout poems which foregrounded the key words they associated with the conflict. James, who is diagnosed with Attention Deficit Hyperactivity Disorder (ADHD), was more engaged in this creative activity than any of his peers and produced a blackout poem, *'War in Syria'* (Figure 6.5), which really captured the destruction of the Syrian War from the words provided in the news story. Similarly, Dav's poem 'Violence in Syria' (Figure 6.6), focused on the escalating violence in the region and the impact it was having on children. Here, the children were engaged in the process of communicating the meanings they had created through the use of blackout poetry, providing a platform for their voices to be heard.

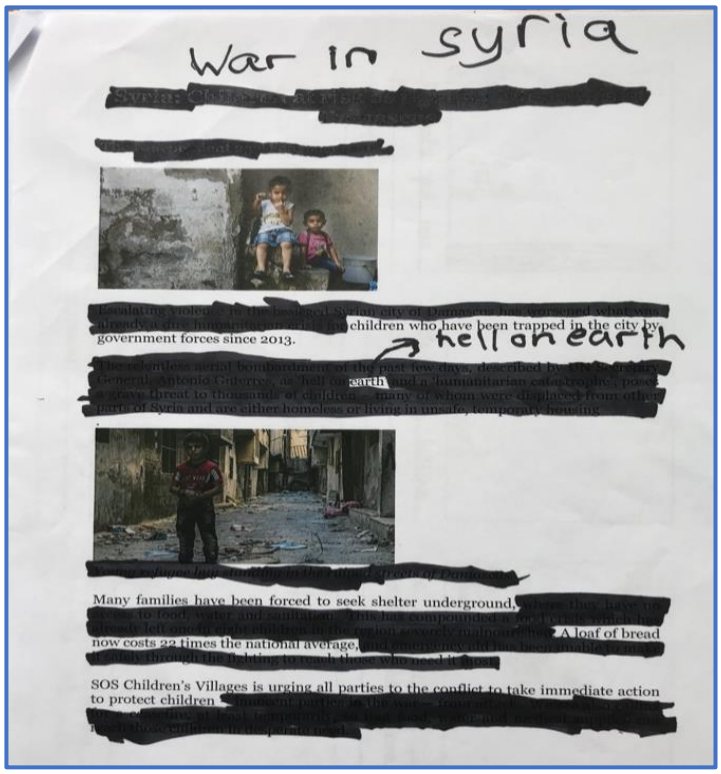

Figure 6.5: James' blackout poem, 'Hell on Earth', created from a newspaper story during the session on the impact of armed conflict.

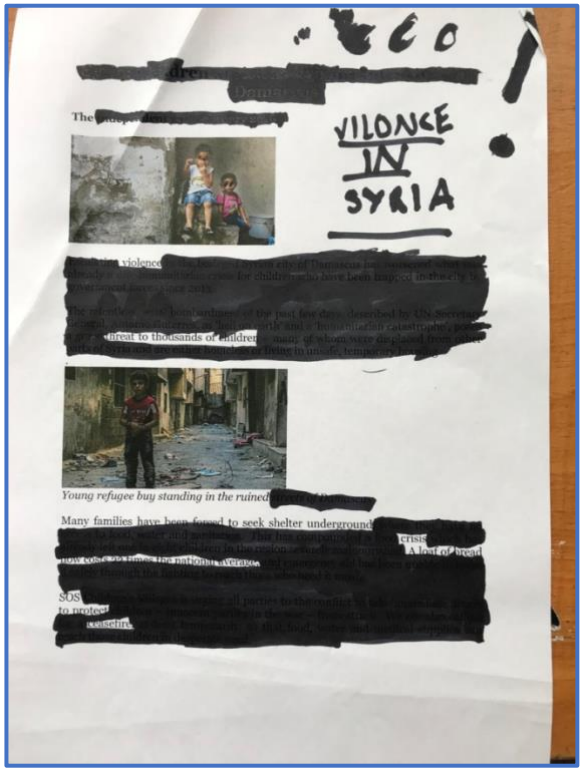

Figure 6.6: Morty's blackout poem, 'Violence in Syria', created from a newspaper story during the session on the impact of armed conflict.

Another example of where art and creativity were integrated into the process of learning was during the session on the impact of armed conflict where the children wrote an additional scene for the film, *Birthday Boy* (Parks, 2004). For context, the film ends with the young protagonist, Manuk, falling asleep on the floor of his home, clutching his father's military possessions which have been sent in the post by the Korean government, suggesting that his father had died in active combat. The purpose of this activity was for the children to imagine how the boy's life continues once the film has ended. As such, it was intended to provide an opportunity for the children to reflect on what they had interpreted from the film and imagine the impact of war through the eyes of a child living through conflict.

The majority of the children's scenes focused on Manuk's relationship with his mother and her telling him that his father had died during the war. Here, the children were exploring the human cost of war as can be seen with Morty and Harley's scenes in Figures 6.7 and 6.8 respectively. The response from Manuk in Morty's scene (Figure 6.7) is to destroy his army toys which, Morty explained, he does *'because they're to blame for killing his dad'*. Similarly, in Harley's scene, Manuk screams out that he 'never wants to see any tanks anymore' and 'Why did this happen to me?!' Both scenes capture the human impact of war, especially on children who lose parents as a consequence of armed conflict. At the end of the session I asked the children the question *'what is the impact of war?'* The children focused on the lives lost and people losing loved ones, towns and cities being destroyed, the impact on infrastructure and the amount it costs to rebuild and repair once the war is over. The children gave examples from the photograph of Syria (Figure 6.15), their blackout poems (Figures 6.7 and Figure 6.8), and the film *Birthday Boy* (Parks, 2004) drawing on both the Syrian and Korean war with much discussion focussing on the impact war has on children. Indeed, even though *Birthday Boy* (Parks, 2004) is set during the Korean War (1950 – 1953) the children were able to see the universal impact of armed conflict and how it transcends time and place, universally affecting families and communities.

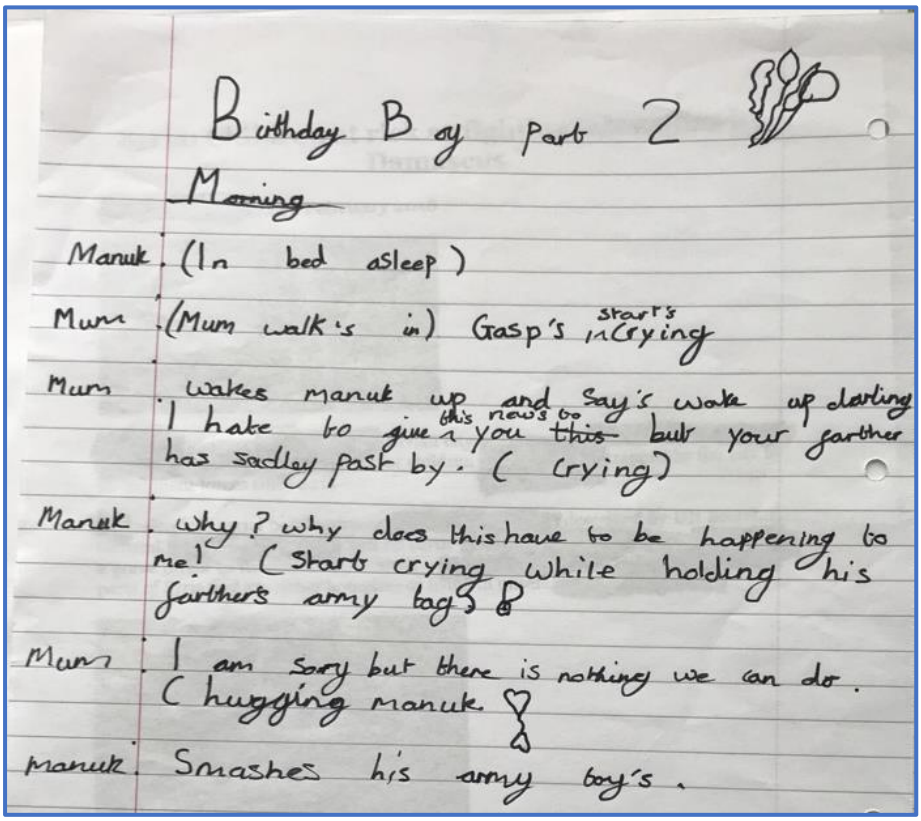

Figure 6.7: Morty's screenplay written as a follow-on scene for the film Birthday Boy (Parks, 2004) which was watched during the session on the impact of armed conflict.

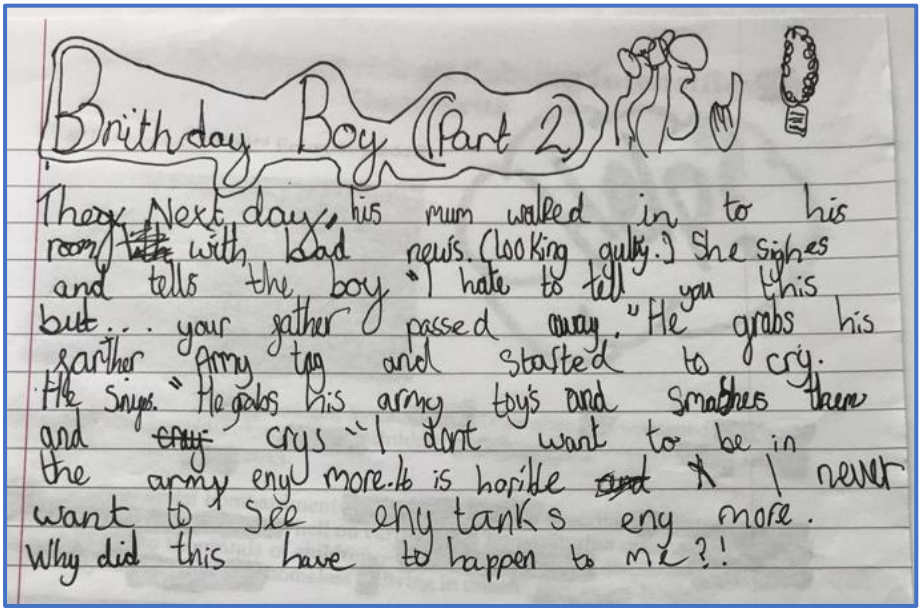

Figure 6.8: Harley's screenplay written as a follow-on scene for the film Birthday Boy (Parks, 2004) which was watched during the session on the impact of armed conflict.

According to Einarsdottir et al. (2009), the use of children's drawings in research can be a useful tool for capturing children's understanding and perspectives. This is referred to as 'drawing-telling' where children use artistic forms 'to create meaning and

to represent reality' (Wright, 2007, p. 37). During the session on identity and diversity the children drew their own movie posters to summarise the film, *Alike* (Mendez and Lara, 2015). The poster activity was included in the programme on the children's suggestion as they helped to develop the film-based curriculum over the course of the study. Movie posters are often used to convey the message of a film, enabling the viewer to connect to the film through the use of colours, imagery and emotive language; providing a visual summary of the film's narrative and sometimes emotional content in an attempt to encourage viewing. For the children, it provided an opportunity for them to communicate their interpretation and understanding of the film through a visual medium which enabled them to share the meanings they had made. As can be seen in the examples from DJ and Justin, in Figures 6.9 and 6.10 respectively, many of the children focused on identity and how humans are all different yet should be treated equally. The children also believed that diversity and difference should be embraced and celebrated rather than discouraged and feared. As I explore later in the chapter, my concern about the film *Alike* (Mendez and Lara, 2015) was that it did not generate the same level of discussion as some of the other films and may have even created a barrier to dialogic interaction. However, through the use of drawings, the children were able to clearly communicate the meanings they had attached to the film and ultimately their constructs of diversity and identity.

Figure 6.9: DJ's movie poster for the film Alike (Mendez and Lara, 2015), created during the session on identity and diversity.

Figure 6.10: Justin's movie poster for the film Alike (Mendez and Lara, 2015), created during the session on identity and diversity.

According to Marshall (2014, p. 107) 'art integration promotes understanding and uses strategies such as translating abstract concepts from academic disciplines into visual form.' During the final session of the *Lights, Camera, Civic Action!* programme the children created their own short animated films based on an element of social justice-orientated citizenship education. The children had complete creative freedom over their films as I was keen to foreground their voices and privilege their perspectives throughout the filmmaking process. The films were created using Apple iPads with the animation creation app, *Toontastic*. Some of the children worked in pairs to create their films, however, others chose to work independently on their projects. Before the children began writing and recording their own films, we worked together in deconstructing an animated short film by focusing on the following constitutive elements of a film:

- **The Set-up**: introducing the story setting and the characters;
- **The Conflict**: creating a problem for the characters;
- **The Challenge**: making the problem even more difficult to overcome;
- **The Climax**: helping the characters to solve the problem;
- **The Resolution**: showing that the problem has been solved.

In an attempt to visualise this narrative structure the children analysed the animated short film, *The Scarecrow* (Oldenburg and Fabien, 2013). For context, the film provides a critique of mass production farming and global consumption through the eyes of a

scarecrow who becomes determined to cultivate a better world by growing local produce and making a non-violent stand against a conglomerate mass food business. After watching Scarecrow (Oldenburg and Fabien, 2013), we discussed the structure of the film which the children were able to identify, through dialogic engagement and critical analysis, how the film provided conflict, challenge and resolution for the main protagonist. This provided a useful foundation from which the children could build their own filmic narratives around a citizenship education topic or social justice issue of their choice.

In creating their own films, the children were able to draw on some of the skills they had developed during previous sessions such as storyboarding and screenplay writing. More importantly, the children were able to share their constructs of citizenship education through the use of film. It foregrounded their voices and perspectives and enabled the children to communicate the meanings they had made through the creation of a filmic text. Interestingly, the children focused on different aspects of social justice-orientated citizenship education including diversity, human rights and equality. A selection of the children's films have been shared in Figures 6.11, 6.12, 6.13 and 6.14 respectively.

The film '*Different'* (Figure 6.11) was created by James and Dave and tells the story of a robot who joins a school for humans and feels left out as all of the children make fun of him for being different. Eventually, the robot helps one of his struggling classmates and is accepted by the other school children. James and Dave explained that they wanted to create a film about equality and belonging and the importance of treating people fairly at all times.

Figure 6.11: A screenshot of James and Dave's short animated film, 'Different'.

Morty and Plasma's film, *'Space War'* (Figure 6.12), tells the story of a war in space and how all the 'bots' are forced to flee their planet and live on a spaceship where they are quickly running out of food and facing extinction. Morty and Plasma described how the film addresses the disastrous impact war can have on people (or robots) and places.

Figure 6.12: A screenshot of Morty and Plasma's film, 'Space War'.

The film 'Powers' (Figure 6.13) was created by Dav and Harley and is a story about how powers can be used to control people. In their film, Dav and Harley show how power is exploited through the use of magic spells and explores how power can be used and abused by people for personal gain and to intentionally cause harm to

others. As they both explain, '*ours was a bit like Jungle Jail it was about a mermaid and a witch and the witch has too much power.'*

Figure 6.13: A screenshot of Harley and Dav's film, 'Powers'.

Christy's film, *The Forest*, explores the impact of environmental neglect on humanity and the consequences of our action, or inaction, around sustainable development. As Christy explained, it is about *'deforestation and how people should respect the planet…because if you think about it…we're actually destroying the forests.'* This commitment to the environment and sustainable development will be explored in further detail later in the chapter.

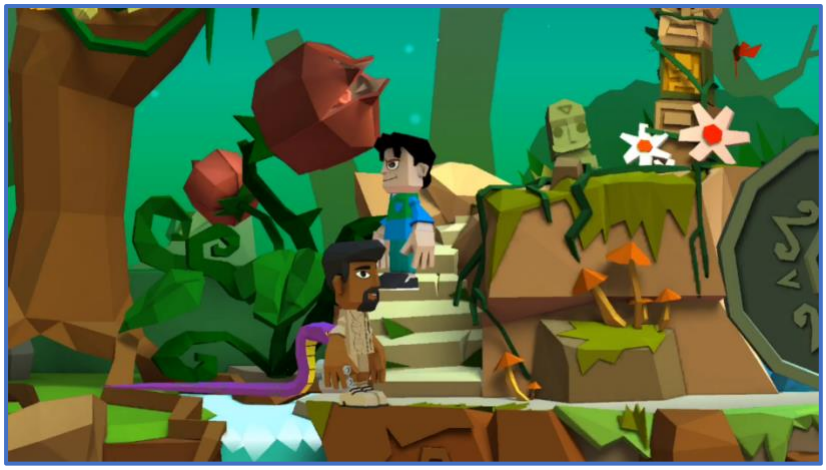

Figure 6.14: screenshot of Christy's film, The Forest, which tells the story of the impact of deforestation on Earth.

The entire process of writing and creating these animated short films was about foregrounding the children's voices and ensuring they had narrator agency to communicate the meanings that are important to their lives. The films helped the children to find their own voice as they contemplated their individual thoughts and

feelings and addressed their understanding and attitudes to events and characters in their stories. They also provided opportunities for the children to think creatively around their own constructs of citizenship education and their meaning-making. As such, the children were able to reflect upon their own identities, values and attitudes throughout the creative process. This was further developed as the children shared each other's short films and engaged in dialogue around the themes as both an interpretive and communicative process. Throughout the next section I will present the findings from another theme that emerged during the data analysis process; short animated film as a stimulus for dialogic participation.

6.3 Short animated film as a stimulus for dialogic participation

It has been suggested that the use of film in the classroom can provide students with a critical lens to both problematise and conceptualise the world and provide a critical stimulus for developing discussions around socio-political issues (Charlebois, 2008; Brown, 2011; Odrowaz-Coates, 2016). According to Kuzma and Haney (2001), films provide students with opportunities to interpret, evaluate and react to what is on screen, engaging them in critical thought and critical dialogue, especially when they know that there is no 'right answer' (Kuzma and Haney, 2001). However, as Brown (2011) maintains, successful dialogue requires the teacher to act as more of facilitator rather than a transmitter of knowledge. In this respect, knowledge is not about the transmission of uncontested certitudes and universal truths from teacher to child but rather as problems for mutual enquiry where dialoguing enables children to engage in the process of meaning-making and co-constructing knowledge.

Dialogic participation and interaction were not only encouraged after the viewing of each film but rather as a continuous thread throughout every session. Indeed, the structure of the individual sessions was designed to provide and facilitate opportunities for continuous dialogic interactions. At the beginning of each session, a visual stimulus, such as an image or quote, was used to try and engage the children in critical thinking and discussion. For example, at the beginning of the session on the impact of armed conflict a photograph (Figure 6.15) of children walking to school through demolished buildings in Damascus was used. The children were asked to think about the following questions*; Who is this? What has happened to their surroundings?*

Where are they going to or from? When do you think this photograph was taken? Why do you think this has happened? The children were able to infer that the photograph was of young children who, because they were wearing backpacks, were probably on their way to or from school. There was a general consensus that there had been a war and the buildings had been destroyed by bombs. Justin, however, suggested that there had been an earthquake which had destroyed the buildings. Justin's observation generated a discussion around the impact of natural disasters and whether or not they were more destructive than man-made bombs, again, involving the children in a process of knowledge construction. Dave was the only child in the class to link the photograph with the Syrian War and was able to explain to his peers that there was a civil war being fought with groups in Syria fighting against each other. Using the image enabled the children to think critically, enter into dialogue with their peers, and co-construct their own knowledge and meanings during this process. The children also seemed to value the process, as Harley said afterwards, *'I liked the picture thing because then you watch the video and you're like 'oh, that links to that picture!' and you can match it up'.*

Figure 6.15: Image used at the start of the session on the impact of war as a stimulus for critical thinking and dialogic interactions.

Throughout the *Lights, Camera, Civic Action!* programme the children were always provided with time and space to discuss the films after viewing them. Sometimes the questions would be very open such as *'what do you think this film is about?'* whereas, other times, they might be more focused on the theme of the session. For example, during the session on war, and after the children had watched the film *Birthday Boy*

(Park, 2004), we discussed the question *'can this film teach us anything about the impact of armed conflict?'* With regards to this particular question, Buffy responded with *'yes, it can teach us about the cost of war with people dying'* with Dav adding *'it teaches us that things get destroyed and people's lives are ruined'*. James suggested that the film's main character, Manuk, was pretending to fire guns and throw grenades as he too had witnessed warfare and was imitating what he had seen happen to his village. It is worth noting that James reached this conclusion independently through inference as at no point during the film is a war physically being fought. This stimulated a dialogic interaction amongst the group on the emotional and psychological impact on children living in war-torn countries such as Syria. James' point was also raised by Dave during one of the later interviews, when he explained that *'there was a little boy…and there was this war happening and because he saw that much of the war, he was pretending to be someone from the army…and like threw a grenade and shot guns.'* Here, the children were engaged in dialogue which enabled them to make sense of the challenging themes without the need to dictate to them what the impact of war has on children.

The majority of the post-screening discussions were not audio-recorded though observational notes were made throughout (examples of which can be found in Appendix G to M). There was, however, one discussion that was audio-recorded during the third interview where the children watched the film, *The Box* (Cotur, 2016). The film tells the story of a young boy who loses his family and home during the Syrian War and follows the journey of his cardboard box from a playhouse to a life-saving and potentially life-changing vessel. The film was shown as I had discovered it after *the Lights, Camera, Civic Action!* programme had finished and felt as though it touched on a number of themes that we had explored in previous sessions. Following the viewing of the film, I asked the children what they thought the film was about. I purposefully wanted to keep the question as open as possible to see how they interpreted the story and made meaning from the rich visual text. As can be seen within the discussion in Table 6.3, the children were able to draw out themes such as the impact of war on people and places, refugees and refugee camps, equality and human rights. And they were able to do so with very little facilitation. They were also able to challenge each other's conceptions and meanings, for example, James' comment to Bobbie on line 35, where he explains how the boy's cardboard box has

evolved throughout the film from a toy house, to a shelter in a refugee camp to the boat on which he will try and escape his war-torn country. As such, they were involved in the co-construction of knowledge and meaning-making through their dialogic interactions.

1. Daryn: So, what do you think the film is about?
2. Emma: The films about this boy that basically has a box and goes in with his cat and basically like a couple of minutes later he's in a dump.
3. Dave: A couple of minutes later?
4. DJ: Oh…he's basically left in a dump.
5. Buffy: It's a refugee camp
6. Emma: Ohhhhh…then an earthquake comes?
7. Christy: I think it was bombs
8. Emma: And then the refugee camp gets destroyed and he walks in the desert for ages and thinks his mum and dad are there but actually not…and comes across a river and wants the cat to get on.
9. DJ: It's the ocean
10. Emma: The ocean…whatever…and then he makes a boat out of his cardboard home and then asks the cat to get on, but the cat doesn't want to…so he just sails on without the cat.
11. Buffy: I think Emma has told us what's happened but not what it's about
12. James: I think what's happened is that he went in that little home thing and the bombs outside because of a war and his house got destroyed when he was asleep…and I think all the houses got destroyed and then it became like a refugee camp…and he chased after his cardboard box because that's all he had from this house…and he saw his mum and dad but they were like not real.
13. Harley: He saw seagulls and seagulls are by the sea and by the land as well…so he went by the ocean and made a cardboard boat…and then he just sailed off…and his cat was crying.
14. Dav: Cats don't cry!
15. Bobbie: Yes, they do!
16. Morty: Do they?
17. Bobbie: Yes…mine do.
18. Dav: Everything has feelings
19. Daryn: Ok, good. So, a couple of you have mentioned his mum and dad. What do you think has happened to them?

20. **DJ:** They probably died.
21. **Dave:** They probably got killed by the bombs.
22. **Daryn: What do other people think?**
23. **Buffy:** Well basically I think everybody else has said what the story is…basically what happened…but not what it's about…does that make sense? I think it's about people…so it's about the war and how people have to flee and have to go to different places that they don't know, and they have to leave precious things behind…like a cat.
24. **Christy:** I think he had a flashback…like when he was in his cardboard box…when he was in his house…and when he opened the door, that's when he remembered.
25. **Daryn: So, you think that first bit is a flashback?**
26. **Christy:** Yeah.
27. **Harley:** I have something to say about the film…it's one of those films…just wrapping it around…it's a film about a refugee boy…I don't know why he makes a house out of a box…
28. **Justin:** That's all he had!
29. **Harley:** Yeah, I know but…a five-year-old could recognise that area…
30. **Bobbie:** How do you know he was five?
31. **Harley:** I don't…but he's young…
32. **Dave:** I don't even think a little kid will know what's happening
33. **Buffy:** How do you know he's even five though?
34. **Harley:** It doesn't matter…he's little…he could probably recognise that it's not his home…but he just transforms the box into something else. I just don't get it…when he transforms to the refugee camp…is that just his home? Are broken bits of his home now the refugee camp? Because if it is…doesn't it make sense that he just lives there…
35. **James:** No! His cardboard house evolved from a house to a shelter to a boat…so he could get away.
36. **Daryn: Good, thank you. Do you think the film has anything to do with stuff we've learnt about previously?**
37. **Christy** Yeah, refugees!
38. **Bobbie:** And poverty!
39. **James:** It could be about like human rights because he doesn't have any human rights…he doesn't have a home…or shelter…he doesn't have all the human rights, so I think it's about that.

Table 6.3: Extract from the interview (Appendix D) where children were discussing the film, The Box.

According to Fisher (2007) and Alexander (2011) dialogue has the potential to develop children's critical thinking through interaction, collaboration, cognitive processing and argumentation. During the discussion, the children were able to use critical thinking skills such as inferring, judging, reasoning, and presenting and challenging ideas (Ennis, 2016). Furthermore, as can be seen from the exchanges in Table 6.4, the discussion allowed the children to engage in dialogue that was collective, reciprocal, supportive, cumulative and purposeful (Alexander, 2011) which will be further explored throughout the next chapter. This was also observed with other films, most notably *Zero* (Kezelos, 2011) and *Birthday Boy* (Parks, 2004). However, it is worth noting that the findings suggest that there were some barriers to dialogic participation with some of the films which may have impacted on the children's ability to make meaning and construct knowledge.

6.3.1 Barriers to dialogic interactions

During one of the interviews, I asked the children if they thought there were any disadvantages to using film to learn about citizenship education to which James replied *'you don't understand it as well…so, if you're a younger child…like in Year 3…they might not get it as well. Sometimes it's just harder to understand as they don't say this is about 'equality'…they don't tell you, it's more showing you.'* This was echoed by Bobbie when I asked if the films had helped them discuss the things we had been learning about when she said *'I think it sort of did because some of the movies we had like a bigger discussion, so we understand it more…so we get more of the understanding about the film…but not all of them'*. James and Bobbie raise important points here about the potential barriers to meaning-making and the co-construction of knowledge through dialogic participation. Indeed, if a child has difficulties making sense of the film's narrative then they may also have difficulty in making their own meanings or feel unable to participate in dialogic interactions with their peers. One example where this was observed was with the film *Alike* (Mendez and Laura, 2015).

Alike (Mendez and Laura, 2015), tells the story of Copi and his son, Paste, who live in a dystopian city where everyone is identical and conditioned to follow a capitalist system through compliancy and control. The film was chosen as I thought it raised

questions about identity and diversity. After we watched the film, I asked the children what they thought it was about. DJ said it *was 'about a dad who wants his son to be like him when he grows up'* and Christy suggested it is *'about a boy who is always happy and everyone else is sad and at the end of the day the father hugs the son and gets his happiness back'.* When I asked the children if they thought the society was different to ours Hayley responded by saying '*yes, because it's a cartoon film and they've got long faces'* and Justin simply responded*, 'I haven't got a clue'.* This was shared by others, such as Bobbie who said, *'I didn't really understand what it was about'* and Christy who added *'this made me confused as I didn't really understand what was going on'.* The children were able to communicate the narrative of the story without making sense of some of the wider themes which I thought the film addressed. This, in turn, had an impact on the discussion as it seemed to create a barrier for the children to engage in dialogue with their peers. This was also observed by Bobbie during the interview where she explained that lack of understanding of a film can have a negative impact on the subsequent discussions. Indeed, there was limited dialogic participation following the viewing of *Alike* (Mendez and Lara, 2015), with the film failing to generate the level of discussion observed with other films such as *Bear Story* (Vargas, 2014), *Zero* (Kezelos, 2010) and *The Box* (Cotur, 2016). This could be due to the fact that some of the children found the two films difficult to understand which stifled the discussion around the film and ultimately impacted upon their meaning-making and the co-construction of knowledge.

6.4 The development of children's critical consciousness through short animated film

According to Brown (2011) film can be used as a pedagogical tool for developing students' critical consciousness. Here, critical consciousness is defined as the ability to recognise systematic and societal inequalities and the commitment to take action against them (El-Amin, 2017). At the very beginning of the study I asked the children whether or not they believed we are all born equal. The purpose of the question was to try and elicit what the children thought about equality and whether they had an awareness of privileges that some people have and the inequalities and structural barriers that certain groups in society face; whether that is through gender, ethnicity, sexuality, disability or class. The children's responses tended to focus on peoples' physical attributes, for example, Dave suggested that *'we're not born equal because*

people might not look like you' and Christy said, '*I think we are all different, but we all start as the same as babies…and we grow up the same…we just look differently.'* On the other hand, some of the children focused on academic competencies, such as Bobbie, who said *'Yeah, like I might be good at maths and Dave might not be but we're still equal.'* As can be seen from the children's responses, their construct of equality tended to focus primarily on appearances and aptitudes.

During the session on equality the children watched the film *Zero* (Kezelos, 2012) which is set in a repressive world where peoples' social status is determined by the number they are born with; zero is at the very bottom of the social order whereas nine is reserved for top echelons of society. For example, in the film, we see a police officer with a number '7', a teacher with a number '5' and a school caretaker with a number '1' denoting their position in the social order. The film's protagonist is a zero and spends the first half of the film mocked, ostracised and vilified by those around him for being a lowly number within the social order. One of the reasons *Zero* (Kezelos, 2012) was chosen was because I believed it raised questions about the lottery of birth and how our life chances are significantly shaped by when, where and to whom we are born (Martinez, 2016).

Following the viewing of the film, the children discussed the questions in Figure 6.16, which generated discussions around social hierarchies, structural inequalities, and the unfair and unequal treatment of people based on their race and ethnicity. Some children were able to make the link with the numbers and how they represented a social hierarchy and where *'the numbers are how important they are. If they are the higher number than the more important, they are'* (Harley). Emma thought the meaning of the story was *'that we are all born equally. Even if we are different'*. Some children thought that Zero was treated differently because people just didn't like him. There was also a discussion around the *'colour of his skin'* (DJ) and how he was different to all of the other people. This generated a discussion around race and how certain people are treated differently because of the colour of their skin. This was also noted by James when he made a connection with the Civil Rights Movement and observed *'In the Zero film, that's what would happen! Because some of them weren't allowed on the same bus as Zero wasn't allowed to play with different numbers.'* Here, James was constructing meaning by connecting the film's narrative with his prior

knowledge and understanding of Rosa Parks and the Montgomery Bus Boycott of 1955.

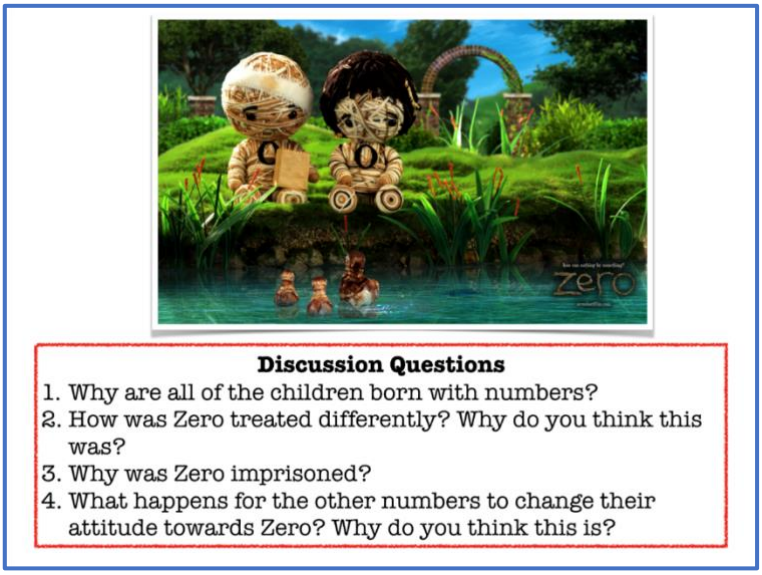

Figure 6.16: Questions used during the session on Equality using the film, Zero.

Following the film, the children worked in pairs to write and record a podcast about the film and the themes they thought it addressed. This provided an opportunity for the children to communicate their interpretations of the film's narrative and the meanings they had assigned to the visual text. As can be seen in Table 6.4, Bobbie and Buffy focus on how the film shows us that even though we are born differently we should all be treated equally (Line 4). Similarly, in Christy and Dav's podcast (Table 6.5), they suggest that the film teaches us that we should treat people how we, in return, wish to be treated (Lines 8 and 9). This was the same for the majority of other podcasts, rather than focus on how badly treated the protagonist was, the children suggested that the film teaches the importance of equality and fairness.

Podcast One – Bobbie and Buffy

1. **Bobbie:** Today we are going to talk to you about an animation called Zero. I am joined by Buffy.
2. **Buffy:** Hello!
3. **Bobbie**: This is about that we're all equal
4. **Buffy:** We are trying to explain that we're all equal, but we don't look like each other.
5. **Bobbie:** Zero is an animation that shows that we all look different, but we should be treated the same.
6. **Buffy:** Even though people might be different this tells us that we should all treat people the same.
7. **Bobbie:** In the story there is a character called Zero and he is treated meanly then at the end…
8. **Buffy:** the tables turn around and they get treated really nicely because of their baby.

9. **Bobbie:** In real life stuff like this happens and we don't want that.
10. **Buffy:** The film is an inspiration to not be mean.

Table 6.4: Bobby and Buffy's transcribed podcast from the session on equality based on the film, Zero.

Podcast two – Christy and Dav

1. **Christy and Dav**: Hi, we are going to tell you about the film 'Zero'
2. **Christy:** My favourite part was where the baby was born with the number infinity.
3. **Dav:** My favourite part was when the other people changed their ways and when they started being kind to Zero.
4. **Christy:** This is an amazing film about human rights and what happens to certain people in the world.
5. **Dav:** It's also about people's choices in life.
6. **Christy:** I disliked the part where the man Zero and the girl Zero were taken apart by the police.
7. **Dav:** I disliked the part when the man Zero got put into prison by the police.
8. **Christy:** This can teach us to treat other people the same as you want to be treated no matter how they look.
9. **Dav:** Yes, same as you Christy, it's about treating people how you want to be treated.

Table 6.5: Christy and Dav's transcribed podcast from the session on equality based on the film, Zero.

The children's commitment to equity and justice was a prominent theme throughout the data analysis process and one that reoccurred through their work and words. Indeed, during an interview I asked the children if they believed we are all born equal (a question I had also asked during the first interview). Buffy responded by saying that *'when we are born, we are not better than someone else. Like I'm not better than Dav…and she's not better than me. We are the both the same. Nobody is perfect. Nobody is better than anyone else. We are all equal.'* This was shared by some of the other children who seemed to be committed to fairness and equality including DJ who added *'We should all be treated equally…we can do whatever we want in life…except from the cruel things…we should all be treated the same and judged by who we are and not what we look like.'*

Although the children believed that people should be treated equally, they also recognised that this is not always the case. Buffy, for example, said*, 'we should be*

born equal but in reality, we're not'. This sentiment was shared by Emma who suggested:

> *'thing is we're not all treated equally, people with dark skin usually come from a different country. And some of those people coming from different countries don't have human rights and can be homeless…but then they can come to England and get a good education for themselves and for their children. And they want a proper job and stuff but like people aren't letting them in and it's not really fair.'*

For Emma and others, there appeared to have been a shift from thinking about equality aesthetically to systematically by focussing on the barriers that certain groups face. Furthermore, some of the children were able to relate inequality to other aspects of citizenship education. Morty, for example, stressed the impact of war, when he said, *'like some people are born in countries where there are bombs going off and stuff'* and, similarly, Plasma who suggested *'like some people don't have human rights or a lot of food or they can't go to school and all of that stuff.'* There was not only a heightened sense of consciousness around social inequalities, but the findings indicate that the children also believed that they have the power to bring about positive change.

Another interesting aspect to emerge throughout the research was that many of the children viewed themselves as agentic beings with the power to bring about positive change. Furthermore, they also seemed to believe that young people have a duty to take action to bring about positive political and social change. During one of the sessions we discussed what actions people could take to instigate change in society. As can be seen in Figure 6.21, the children spoke about approaches they believed they had (as agentic beings) to bring about change such as protests, voting, petitions and marches. This then led on to another discussion about what the legal age should be for people to be able to vote. Buffy argued that it should be sixteen because *'when you're 16 you're responsible. You've got more freedom, so you deserve for your voice to be heard.'* This was shared by other children as they argued that you can do other things at sixteen such as *'get married'* (Emma) and *'get paid minimum wage'* (Justin) so *'everyone should get the vote when they turn 16 because that would be fair.'* (DJ). There was a belief amongst the children that these approaches in Figure 6.17 could have a positive impact and could bring about change.

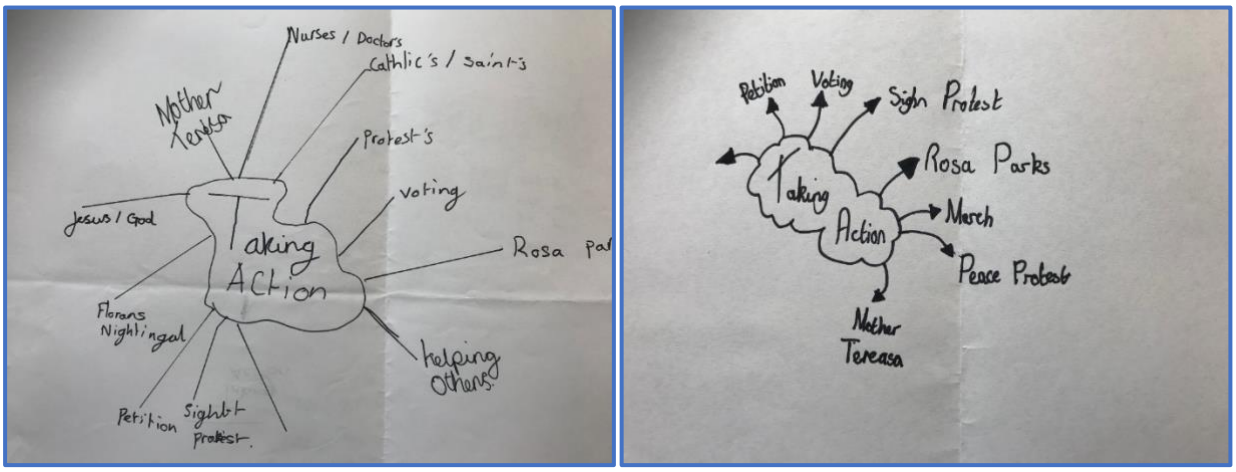

Figure 6.17: Examples of the children's work from the session on 'Power'.

When I asked the children what it meant to have power, Emma, suggested that it *'means you have the confidence and bravery to change things that you don't think is going right. Say there's an argument…and as a bystander you don't think what's happening is right, you have the power to say or do something'.* While recognising that people have the agency to use their power to bring about positive change, they also seemed to understand how people can negatively use and abuse power. Buffy referred back to the film, *Jungle Jail* (Arnoux et al., 2008) and commented *'like in the film when the weak guy takes over and uses his power to bully and scare people'.* This came up again later during the same session when the children were asked to think about the causes and consequences of war. James suggested that one of the causes of war was *'power'* and how world leaders use and abuse their powers to start wars with other countries. Notwithstanding, there was a collective sense of optimism that people could, collectively, act as a force for good in bringing about positive social, political, and environmental change. Indeed, one area where the children seemed particularly passionate about making a difference was around environmental sustainability.

During the session on sustainable development the children completed a Diamond Nine activity. According to Fargas-Malet et al. (2010), Diamond Nine Ranking exercises can be a useful tool to promote critical thinking and stimulate discussion amongst children. For this particular activity, I was interested to see how the children judged the United Nation's Sustainable Development Goals (United Nations, 2015) in

relation to their own lives and what they considered to be the most important challenges facing humanity in the 21st Century and ultimately how they might be overcome. As can be seen in Figure 6.18, the children selected nine (out of the seventeen) SDGs and ranked them according to their perceived urgency. The children were informed that there was no right or wrong answer, but they were asked to try and justify their first choice, if they could. This activity was followed by a whole group discussion with the children engaged in presenting and challenging their choices through reasoned and considered debate. Many of the children (including the examples shared in Figure 6.18) chose 'quality education for all' as their most urgent SDGD. One reason for this, James suggested, was that '*we need educated people in order to bring about positive change in the world.*' There was also a general consensus that looking after planet Earth through climate action, sustainable communities and environmental care was something that we should all be committed to and have the agency to make a positive difference.

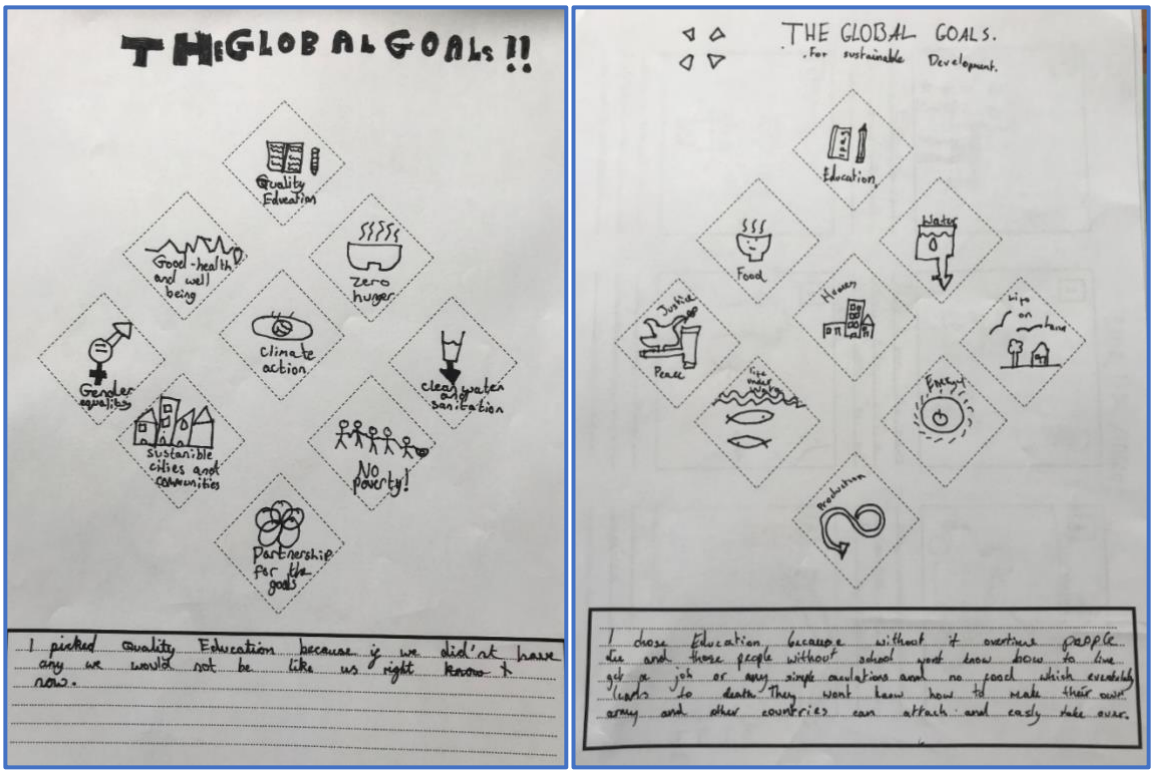

Figure 6.18: Examples of the Diamond Nine activity completed during the session on Sustainable Development.

At the end of the session on sustainable development, I asked the children if they believed the Sustainable Development Goals (United Nations, 2015) were achievable by 2030, and there was a shared sense of optimism that they were, although some goals, such as ending poverty, would probably take longer. They were, however,

particularly optimistic (and concerned) about the Goals with environmental issues such as climate inaction and life below the sea and had a shared belief that it was up to 'us' to save the planet. For example, Buffy, said *'I really love animals and litter is going into the ocean. I just want people to help the ocean and stop littering'* and Harley argued that *'all the plastic going into the ocean is killing the planet. That's the biggest problem'.* And finally, Justin, who argued that *'we should be helping to make the world a better place'.* Overall, the children seemed to attach great importance to the environmental issues and both valuing and protecting the planet.

It is also worth noting that when I asked whether any of films had changed their attitudes at all, Buffy and James both said *Worlds Apart* (Huber, 2011). The film is set in the not-so-distant future and shows the end of humanity on Earth following an environmental disaster. According to Buffy this had an impact on her as *'sometimes you wouldn't even think about things like pollution, but this changes the way I think about it…and you'll be like actually this might happen one day, and this might happen to us and I don't want our next generation to not have what we've had'.* This was echoed by James who suggested *'You know the world one…that teaches us to keep our world healthy and stuff or that's going to happen'.* Notwithstanding, the children seemed to believe that through collective community action they could bring about positive social and political change. As Buffy explained to me, *'people usually think that children don't have power but then I think differently. We have got power…we go out to places…we stand up for things we think are right…people think we don't have power, but we changed peoples' minds. We have the power to change minds.'*

It is also worth noting that the children were still able to recall the stories from these films with a great degree of accuracy long after they had viewed the films. One of the reasons for this could be possibly attributed to the emotional experience of watching a film which can evoke feelings such as empathy, sadness, compassion and joy; aiding a child's engagement and emotional connection with the story long after it has been viewed and experienced (Odrowaz-Coates, 2016).

6.4.1 The emotional experience of film

According to Kuzma and Haney (2001), films can create visual and auditory learning experiences which are highly vicarious and sensorially stimulating, helping students to recall the information from the film. This, they suggest, can be attributed to the fact that film engages strong emotions which, in turn, can securely imprint information to memory (Kuzma and Haney, 2001). This can be true of oral stories, written stories and, in the case of film, visual stories. As Mishra (2018, p. 113) observes, film can 'evoke an emotional response that can lead to reflection about the world and one's place in it'. As such, this emotional and cognitive process may help shape understanding and support children in meaning-making. Or, as DJ explains, '*you know the other films like Zero and Bear Story…I could understand them like more better because they were longer but also there's more emotion in them'.*

One of the films that really seemed to have resonated with the children on an emotional level was *Bear Story* (Vargas, 2014). Following the screening of the film the children discussed a number of key questions, one being how it made them feel. The children responded with comments such as *'I was very emotional because he was very happy and then sad'* (Buffy) and *'sad, heartbroken, shocked, emotional'* (DJ). What the responses suggest is that the children seemed to emotionally engage with the film through sadness and compassion. This also suggests that the children's empathy with the main characters enabled them to recognise some of the human rights violated in the film, for example, *'I feel upset because he got beaten…and he got taken away from his family*' (Christy), *'I felt upset because he was caged and wasn't free'* (Harley), and *'I felt so sorry for the bear because his family went away while he was forced to the circus'* (Emma). Here, through processing their emotional reaction to the film the children were able to identify specific human rights such as being wrongly imprisoned, held in slavery, and losing the right to have a family.

Bear Story (Vargas, 2014) also resurfaced during an interview when I asked the children if they had found any of the films engaging. It was Bobbie who said, *'Bear Story because it was like we don't like you and then they were put in jail…and then they both got out…and went back to his family who weren't there…which was sad'*. This was echoed by Justin who said that *'there's just a strange feeling about it. I don't know how to describe it…there's just a strange feeling when you watch it…it makes you shiver at the back of your spine'*. Interestingly, these responses came during an

interview ten months after the children had watched the film and yet their emotional connection to it still appeared to be quite strong and embedded in their consciousness. This suggests that the film may have created an emotional and cognitive shift and given them a lens through which to interpret their experience.

It was not just the film *Bear Story* (Vargas, 2014) which seemed to have an emotional impact on the children Similarly, *Zero* (Kezelos, 2010) which was used during the session on equality, appears to have created a similar emotional experience. As Emma shared in one of the interviews, *'the Zero one made me cry a bit…well, not cry! But made me sad', whereas for DJ, it made her 'angry…he was thrown in jail for no reason at all…it doesn't matter what colour you are!'.* The emotional connection experienced by Emma and DJ were observed during the session on equality where the film generated some challenging and emotionally charged discussions around race and how certain peoples are treated differently because of the colour of their skin. Here, the children were involved in a process of meaning-making influenced by their emotional reactions to the perceived injustices suffered by the main characters within the film's narrative. This, Bluestone (2000, p. 145) argues, is because the 'emotional power of film to make issues immediate can bring a class together and encourage more honest, thoughtful discussions.' In this respect, film becomes a visual stimulus and helps children to co-construct meaning by providing a framework to analyse and critique underlying social-political themes through a process of dialogue leading to a heightened sense of critical consciousness.

6.5 Conclusion

Throughout this chapter I have attempted to present the findings from the data analysis process by foregrounding the children's voices and perspectives through their words and creative works around a number of intersecting themes. Firstly, children's meaning-making through the use of short animated film as an interpretive tool as well as being able to communicate meaning through the use of art integration such as blackout poems, screenplays, movie posters and their own animated short films. Secondly, the children's co-construction of knowledge and meaning and how this was developed through the children's dialogic interactions with their peers based on the films that they watched. Throughout this section, examples were presented from the

children's interpretations and dialogic interactions of the film, *The Box* (Cotur, 2016), where children were engaged in collaborative and critical thinking, cognitive processing and augmentation. Finally, the development of children's critical consciousness through a community of enquiry was explored focussing on the children's belief in fairness and equality and that people have the power to bring about positive change. It was also noted that this may have been shaped, in some part, by the emotional experience created by the film's multi-sensory and vicarious experience. Throughout this study the children were able to co-construct knowledge through a reflexive meaning-making process of interpretation, problematisation, and the deconstruction of complex and intersecting themes from the films as presented and discussed throughout this chapter. In the next chapter I will provide a detailed and critical analysis and interpretation of the results in relation to the study's research questions.

Chapter 7 Analysis and discussion

7.1 Introduction

Throughout the previous chapter, I presented the findings from the research study from the themes that emerged during the data analysis process. The chapter was designed to provide an opportunity for the children's voices to be heard through the sharing of their words and creative works in relation to the study's dominant themes: children's meaning-making through short animated film; short animated film as a stimulus for dialogic participation; and the development of critical consciousness through short animated film. Throughout this chapter, I offer an analysis and discussion of these findings in the context of the conceptual framework, and wider research literature, in order to answer the three main research questions:

1. *How can short animated films be used as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education?*
2. *What are the pedagogical benefits of using short animated films for the teaching and learning of social justice-orientated citizenship education?*
3. *What are the challenges associated with using short animated films for the teaching and learning of social justice-orientated citizenship education?*

Before addressing these questions, it is worth momentarily revisiting the conceptual framework for social justice-orientated citizenship education as outlined in chapter three. The framework is built on four constitutive elements: agency; dialogue; criticality; and emancipatory knowledge. It is also based on a vision of social justice-orientated citizenship education which enables children and young people to develop the knowledge, passion, civic capacities and social responsibility to work collectively towards solutions to global problems such as human rights violations, social inequalities and environmental sustainability. The four constitutive elements of the conceptual framework will not be addressed individually and methodically throughout this chapter but will, instead, be interwoven throughout the analysis and discussion relating to the main research questions.

It is worth noting that from the four constitutive elements it is dialogue that features most prominently throughout this analysis and discussion. This is partly because dialogue formed such a significant part of the research study, especially through the creation of a democratic and dialogic community of enquiry (Sharp, 1987). I would, however, argue that dialogue helps to enact the other dimensions of the conceptual framework. Firstly, film creates a dialogic site for learning that is inclusive and non-hierarchical and where children feel confident in discussing their interpretations and meanings with their peers (Kuzma and Haney, 2001). This helps to facilitate agency as the children feel empowered when discussing filmic texts within a co-constructed site for collaborative learning. Furthermore, dialogue around films which address social justice issues can also motivate people to action through a shared belief that they can bring about social change. Secondly, as children discuss social justice issues such as human rights and inequality, they are also engaged in the process of co-constructing transformative knowledge (Banks, 2005) and the development of critical consciousness with their peers which moves beyond imagining the world as it is to how it might be; thus, enabling children to become more critically and politically engaged (Klein, 2001; Faulks, 2006; Banks, 2008; Afsari and Anarinejad, 2013). Finally, criticality is enacted as dialogue shifts learning away from passive and transmissive pedagogies to collaborative enquiry which requires inferential, analytical and reflective thinking in order to present reasoned and rational arguments (Ennis, 2016). As can be seen, dialogue is the beating heart of this symbiotic relationship between the four constitutive elements, converging to enact social-justice orientated knowledge, skills and dispositions,

While I have chosen to organise and structure this chapter in correspondence with the research questions, this does not mean that the discussion will be unproblematic. I will, for example, argue that while short animated film can be used as a powerful stimulus for dialogic interactions, it can also present challenges such as the facilitation of discussions around emotive topics. I will begin the chapter by exploring how film can be used as a pedagogical tool and site for learning for social justice-orientated citizenship education.

7.2 Short animated films as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education

There are a number of ways that film can be used as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education. Firstly, I will argue that short animated films can be used as a tool to challenge restrictive and prescriptive neoliberal pedagogies which prioritise memorisation and standardisation over creativity and criticality (Saltman, 2006; Hursh, 2007; Giroux, 2011). Secondly, I will contend that short animated films can be used as a vehicle for developing children's critical consciousness. Finally, I will propose that the use of film has the potential to break down traditional classroom barriers and hierarchies and act as a levelling device between the teacher and younger class members.

7.2.1 Short animated film can provide a challenge to restrictive and prescriptive neoliberal pedagogies

As outlined in chapter one, this study is very much situated within a neoliberal and neoconservative educational landscape, both nationally and internationally, where policy and practice have become increasingly shaped by right-wing ideology, and driven by instrumental and economic rather than educational and social aims (Ball, 2016; Benn and Downs, 2016; Reay, 2017). A system where teachers' professionalism and autonomy is constantly being eroded (McDermott et al., 2018) and where the art and craft of teaching is being reduced to a technical practice in which teachers are routinely judged, through the standardised auditing of school children's knowledge, on their ability to deliver state-mandated curricular content (Saltman, 2006; Hursh, 2007; Giroux, 2011; Foreman-Peck and Heilbronn, 2018). Within this system, school children are viewed as empty vessels, to be filled, rather than agentic and intellectual beings in their own right. Here, knowledge becomes an authoritarian stipulation which is preordained and bestowed upon children (Yandell, 2017; Jarmy, 2019) and thus an endemic way of socialising them into a narrow worldview (Ordowaz-Coates, 2016). This Freirean transmissive banking model of education creates a monological, opposed to a dialogical, classroom that can instil 'passivity and unquestioning acceptance and establishes an authoritative didactic' (Kuzma and Haney, 2001, p.38) between the teacher and other class members. Furthermore, it can promote reductive pedagogies such as rote memorisation and

standardised testing, where creativity and criticality become classroom casualties (Giroux, 2011).

I would argue that film can offer a challenge to these restrictive and prescriptive neoliberal pedagogies by providing opportunities for children to think critically and act creatively. Within this study, using film as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education offered a challenge to neoliberal pedagogies as it created a site for learning where knowledge was not static and propositional but was, instead, open and developmental as it was socially constructed, with the children becoming the co-creators of that knowledge. During the session on human rights, for example, the children were not presented with the Universal Declaration of Human Rights (UN General Assembly, 1948) to memorise and regurgitate but instead co-constructed their knowledge and understanding of human rights, such as the right to freedom and family, through their interpretations of the film *Bear Story* (Vargas, 2014) and their dialogic interactions with their peers. Indeed, through the children's interactions with the filmic texts and dialogue, they were involved in the process of co-constructing knowledge as they interpreted and deconstructed the complex themes within the films. In another example, during the session on war, the children explored the impact of armed conflict on people and places through the film, *Birthday Boy* (Park, 2004). Here, the children were using their interpretations of the film alongside their pre-existing knowledge to construct and communicate their legitimate views of the world shaped by armed conflict.

Giroux (2002, p. 126) argues that 'students should gain experience in making films, videos, music, and other forms of cultural production, thus giving students more power over the production of knowledge'. Using short animated film can also provide a challenge to neoliberal pedagogies as it provides a multitude of creative pedagogical possibilities providing innovative, artistic and analytical ways of viewing and connecting to the world. Throughout this study, the children created numerous pieces of artistic work (see Appendix N for examples) from blackout poetry to podcasts and from screenplays to storyboards as a way of integrating art into the learning process and foregrounding creativity in the classroom (Marshall, 2014). At the end of the study, the children created their own short animated films on a social justice issue of their choosing. The children had complete creative control over the focus and filmmaking

process; providing an opportunity for experiential learning where the children explored an aspect of social justice-orientated citizenship education that they felt was significant to their lives. Here, the children acted as directors and meaning makers by communicating their co-constructed knowledge of these social justice issues with visual artistry and articulacy. The children's films explored a range of different topics including the impact of war on people and places, the use and abuse of power, human rights violations, identity and diversity, and environmental sustainability. Consequently, this helped to decolonise and democratise the curriculum as the children were able to explore issues that piqued their interest and stimulated their curiosity through a creative and inclusive filmmaking process.

In relation to the conceptual framework for social justice-orientated citizenship education, the process of filmmaking helped to facilitate children's sense of agency as their perspectives were taken seriously and they were free to express their views about the world. Indeed, having the opportunity to tell their own story offers scope for agency and meaning-making through self-authored and self-directed filmic storytelling. Moreover, the children's filmic texts give us access to their world, to their understanding of social justice issues that engage their imaginations. When working with the children there was often a collective sense of optimism that young people could act as a force for good in bringing about positive social, political, and environmental change in the world. One area which came through strongly in this study was the children's interest in, and commitment to, sustainable development and the need for action around climate change. This may come as little surprise given recent global protests and school strikes around climate inaction as young people take action against politicians and world leaders who, according to young climate change activists, Thunberg and Taylor (2019), 'have known the truth about climate change' and have still 'willingly handed over our future to profiteers whose search for quick cash threatens our very existence.' Using film as a pedagogical tool for both meaning-making and communicating meaning can foreground children's perspectives and provide a platform for their voices to be heard.

Within this study, using film as a site for learning was compatible with rights-based education, underpinned by the United Nations Convention of the Rights of the Child (UNCRC, 1989), which maintains that children should be able to participate in

decision-making processes that affect their lives. Indeed, although a film-based programme (*Lights, Camera, Civic Action!*) was designed for this study (see Appendix A for an overview), it was not a rigid and prescriptive curriculum to be transmitted to the children but was, instead, used as an organic framework for negotiation and co-construction with the children, as the study progressed. In this respect, using film can act as a site for learning and can democratise the curriculum as the children's voices and perspectives are foregrounded in favour of centralised curriculum content and legitimised knowledge; enabling the children to see themselves as knowledgeable and agentic individuals rather than intellectual and cultural deficits (Mashford-Scott and Church, 2011; Khoja, 2016). Film, therefore, becomes a creative and transformative pedagogical tool that can provide a challenge and provocation to restrictive and prescriptive neoliberal pedagogies as well as a vehicle for developing children's critical consciousness.

7.2.2 Short animated film as a vehicle for developing children's critical consciousness

One of the most striking features of film is that it both reflects and affects society and is capable of opening up spaces for analysis, interpretation, discussion and understanding of the world through different lenses. Film has the potential to disrupt how children and young people, including those often marginalised voices, interpret, imagine and interact with the world and thus presents opportunities to develop their critical consciousness (Brown, 2011). Critical consciousness can be defined as the ability to recognise systematic and societal inequalities and the commitment to take action against them (El-Amin et al., 2017). Through film, young people are able to think critically around social justice issues, such as inequality, social division, and social stigma and which can lead to heightened levels of critical consciousness (Kuzma and Haney, 2001; Giroux, 2002; Brown, 2011; McDermott et al., 2018).

Many feature-length films deal with social justice issues and are concerned with change, or with exposing inequity and arbitrary power thus lending themselves favourably to the teaching of social justice issues and developing students' critical consciousness (Brown. 2011). There is a wealth of films that address social justice issues which can be used in the classroom as a tool for developing critical consciousness. For example, in a study on *The Color Purple* (Spielberg, 1985) and

critical consciousness, Charlebois (2008) found that the film provided a powerful critical stimulus for students to engage in critical thinking and critical dialogue around racial and gender inequality. Similarly, Ordowaz-Coates (2016) argues that the animated film, *The Boxtrolls* (Annable and Stacchi, 2014), can be used to develop critical consciousness amongst students through the exploration of themes such as excessive materialistic consumption and social inequity. Ordowaz-Coates (2016, p. 78) also suggests that *The Boxtrolls* (Annable and Stacchi, 2014) 'exposes mechanisms of how categories of 'otherness' are socially created and how that leads to social exclusion, myth-building, labelling and the maintenance of group stereotypes that may even justify the ruthless extermination of 'unpopular' or stigmatised others.' While Ordowaz-Coates' (2016) study was conducted with university students, it does highlight the potential power of using animated films as a site for learning about complex social-justice issues and the development of critical consciousness for younger children. As this study indicates, one film which I would argue helped to develop the children's critical consciousness was *Zero* (Kezelos, 2010).

Zero (Kezelos, 2010) is set in a society where peoples' social status is determined by the number they are born with; the higher the number the higher the status. Within the film people are led to believe that lowly numbers, such as zero and one, have very little value in society, justifying how they are othered, stigmatised, and, in some cases, brutally persecuted. Following the film, the children discussed the unjust distribution of power in the film and the injustice and inequity of creating social structures and hierarchies based on little more than the number they are assigned at birth. The children were able to make links with the numbers in the film and how they represented a social hierarchy where the numbers determined how important you are and ultimately the life you were destined to live. Here, their interactions and interpretations were framed by their own lived experiences and links between the external filmic texts. This was particularly evident with one BAME pupil who spoke passionately about the inequity and injustice and the way the film's protagonist was treated because of the colour of their skin. It is difficult to know the complete life history of all the children but the child's interaction with the film, and the empathy for the main character, suggested she may have had a similar lived experience of being othered by peers. As such, the interpretative discourse following the film was infused with reflection, self-disclosure and personal narrative (McDermott et al., 2018).

With regards to equality, there appeared to have been a considerable shift in some of the children's understanding of injustice and inequality from the beginning to the end of the study. When I asked the children at the beginning of the study if they believed we are all born equal, many of them interpreted the question as being about physical attributes and academic aptitudes. However, when we discussed equality at the end of the study they were able to identify how certain people are treated differently because of the colour of their skin or because of where they are born; making connections with the structural inequalities and the social barriers faced by certain groups in society because of the unjust distribution of power. Here, the children were in the process of building knowledge that moved beyond productive and practical and towards emancipatory (McLaren, 2014) or transformative knowledge (Banks, 2008). Transformative knowledge helps to develop a heightened sense of awareness of social justice issues and enables young people to acquire the information, values and dispositions needed to challenge inequality within their communities; thus, becoming more politically and critically engaged (Klein, 2001; Faulks, 2006; Banks, 2008; Afsari and Anarinejad, 2013).

Using film as a vehicle for developing critical consciousness can also provide opportunities to facilitate young peoples' agency to bring about positive societal change (James *et al.,* 2011). This is because films can be engaged 'dialectically as part of a wider educational task of providing students with knowledge and skills necessary for them to connect classroom knowledge to broader questions of power, politics, and public consciousness' (Giroux, 2008, p. 8). Films can, therefore, have the power to move people to social action because of their developed capacity to evaluate the messages that are presented to them and a willingness and desire to then act (James *et al.*, 2011). From this study, I would argue that film not only provides a lens through which children can think critically and consciously about the world but it can also be used as a tool for facilitating children's agency where they are able to consider and communicate how things might be instead of how they are. As James et al. (2011, p. 364) observe, 'what is needed are films and videos that will drive discussions for collective action that have the power to bring about structural change.' It must, however, be recognised that children's agency is not something that adults can cultivate but instead is a quality that emerges, and that children seize at their will.

Notwithstanding, from the findings of this study, I would argue that using film as a site for learning has the potential to break down traditional classroom barriers, challenging power differentials, and act as a bedrock for children's agentic growth.

7.2.3 Short animated film can help to break down traditional classroom hierarchies

Using film as a site for learning can create spaces where students and teachers work together in active-learning environments and where class members feel confident to freely discuss and debate a film's narrative and underlying themes (Kuzma and Haney, 2001). Here, film becomes a levelling device between the teacher and the students. One of the reasons for this is that both the teacher and class members are often familiar and comfortable with talking openly about films outside of the classroom with their family and friends (Engert and Spencer, 2009; Swimelar, 2013; Ostwalt, 2016). As such, children and young people are often not intellectually intimidated by film but, rather, may feel confident, bold and empowered when engaging with filmic text (Ostwalt, 2016). Film provides a common ground in the classroom where the shared and social act of watching a film can 'break down barriers and build trust between class members' (Ostwalt, 2016, p. 2). This encourages active participation in learning and helps to create a classroom culture that challenges conventional discourse and where all voices can be heard and equally valued (Cornelius and Herrenkohl, 2004; Ostwalt, 2016). Film creates spaces for the facilitation of collective enquiry 'in a spirit of solidarity through the shared viewing of a film rich in potential meaning' (McDermott et al., 2018, p. 8). This means that class members become more willing to offer their thoughts and opinions and risk themselves alongside their peers (Ostwalt, 2016). As such, film can readjust the power structures in the classroom and reduce the hierarchies which can often hinder participation and stagnate class discussions (Cornelius and Herrenkohl, 2004; Engert and Spencer, 2009; Ostwalt, 2016).

Swimelar (2013) asserts that film can break down teacher-student barriers as it encourages students to be more active participants in the class, especially during discussions. One of the reasons for this is that there is not a 'right' or 'wrong' answer when engaging in dialogue around film (Swimelar, 2013; McDermott et al., 2018). Instead, much of what the viewer gains from interacting with a film is constructed through experiential, interpretative meaning-making processes. There were times

throughout this study when the children's dialogic interactions made me question and reevaluate my interpretation of a film. One example was during the session on identity and diversity when we watched the film, *Alike* (Mendez and Lara, 2015). Originally, I had chosen the film as I thought it dealt with issues such as conformity, diversity and how we identify as individuals within complex social systems and structures. However, this is not necessarily how the film was interpreted by the children, who assigned a different meaning to it. Instead, many of the children interpreted the film to be about paternal bonds and the pursuit of happiness. Here, the children's interpretation of the film conflicted with my own and allowed me to appreciate and reconsider the narrative from their point of view which was, with hindsight, far more astute than my own. This is significant because, as Marshall (2003) contends, we cannot expect to control children's engagement and interpretation of a film. The uniqueness of film is that we can interpret the story in different ways and thus attach different meanings. Indeed, even if we believe we have made informed decisions about a film's potential for teaching a particular issue or concept does not mean that the children will interpret it in the same way. I believe this is a considerable strength of using film as a site for learning as it democratises the learning process and negates the top-down imposition of certitudes and legitimised forms of knowledge.

Over the course of working with the children, we were able to build a community of enquiry that was democratic, collaborative and inclusive. While I acknowledge the challenges and complexities of reducing power differentials when researching with young people (Schelbe, 2015), listening to and foregrounding children's voices can challenge unequal power dynamics in the classroom (Khoja, 2016). Throughout this study, the children's dialogue was not only privileged but helped share and shape values and dispositions through a sense of community and connection. Indeed, the children were respectful of each other's contributions and understood that no one's interpretation of a film would be privileged over another. As such, film transformed the classroom into a co-constructed site for collaborative enquiry; thus, challenging unequal power dynamics and fostering democracy and agency.

Throughout this section I have argued that short animated film can be used as a pedagogical tool and site for learning to challenge restrictive and prescriptive neoliberal pedagogies, act as a vehicle for developing children's critical consciousness

and break down traditional classroom hierarchies. Throughout the next section I will discuss the benefits of using short animated film as a pedagogical tool for teaching and learning social justice-orientated citizenship education.

7.3 The benefits of using short animated film as a pedagogical tool for teaching and learning social justice-orientated citizenship education

Throughout this section I will argue that short animated films can provide a powerful catalyst for dialogic engagement around social justice issues, such as equality and human rights. I will also contend that films create a site for meaning-making as well as providing an emotionally-charged, multi-sensory, memorable learning experience for children.

7.3.1 Short animated film as a powerful catalyst for dialogic engagement around social justice issues

From this study, I would argue that short animated films provide a powerful stimulus to catalyse dialogic engagement in the classroom around social justice issues. Indeed, these rich and complex visual texts carry the potential to cultivate dialogue around issues such as human rights, equality and power. I would, however, contend that using film as a dialogic stimulus should be accompanied by the creation of a community where children feel safe and confident to discuss the issues within the films (James *et al*., 2011). As within this study, a democratic community of enquiry can offer a space where dialogue is privileged and where the teacher's role is to act more as a facilitator than a transmitter of knowledge and where the children can learn from each other and themselves. As Sharp (1987, p. 39) observes, 'a community of enquiry allows children to perceive the other's point of view and to take it into account in constructing their own world view.' Film has the capacity to make social justice issues immediate and can bring a class together and encourage more thoughtful discussions around these issues (Bluestone, 2000). In this respect, the act of viewing and discussing a film becomes fully participatory as the dialogue provokes inquiry, and stimulates thinking about socio-political issues which lend themselves to debate (Metzger, 2010).

One of the main criticisms of using film in the classroom is that it can become a passive and uncritical activity (Woelders, 2007). I do have some sympathy with this argument

as film can be used as a passive pedagogical tool if time and space are not created for students to think about the film and discuss their interpretations with their peers. However, when used within a community of enquiry, film can become fully participatory, democratic and empowering as there is no right or wrong answer by which to measure success; instead, there is an opportunity for critical thinking and meaningful discussions to occur and where dialogue can flourish and flow freely around the room. However, it should also be noted that this can create conflict in the classroom. Indeed, as McDermott et al. (2018, p. 10) assert, 'the tension between a divergent and convergent orientation, between difference and agreement, competition and cooperation, needs to be acknowledged so that teachers can approach dialogue not as an answer to educational questions, but as a challenging and difficult educational practice'. In this respect, children are not passive viewers at all as their interactions with and dialogic responses to the filmic texts can add significantly to the power of the film (Champoux, 1999).

One area that was notably apparent throughout this study was how natural, spontaneous and unmediated the children's conversations were during the post-viewing discussions of the films. The children wanted to share their interpretation of the film immediately after they had viewed it and were very enthusiastic to debate and discuss the films during the sessions and the subsequent interviews. This is, according to Bazalgette (2010), quite common as children who are often reluctant to contribute to class discussions become animated and well-articulated when discussing a film. McDermott et al. (2018, p. 10) suggest one of the reasons for this is because the 'immediacy of the intellectual and emotional impact of film creates a desire in most students to voice their opinions and engage in dialogue and enriches the classroom context in which dialogue might flourish.' While I agree with this observation, I would also suggest that one of the main reasons children engage so readily in dialogue around film is because it is familiar to their lives and lived experience (Bazalgette, 2010). Film is a form of media that many children and young people are not only familiar with but often see as their own. The online world of *YouTube*, *Vimeo, Tik Tok* and other online streaming sites is one that many have grown up in and regularly navigate and engage with outside of their formal school education (Icen and Tuncel, 2019). As such, children approach the medium of film with a wealth of knowledge and experience and an enthusiasm for engaging with these visual texts. In this respect,

film not only engages children but also has the potential to bind them together (Whipple, 1998), enabling their thoughts and ideas to be shared and challenged through meaningful dialogue which consequently provides ‘an exploration of the critical and creative thinking processes involved in meaning-making’ (Maine, 2015, p. 3).

During the study, questions were used following the viewing of a film in order to provide a springboard for dialogic interactions. Sometimes the questions were generated by the children as a way to open up lines of enquiry and explore their interpretations and meaning-making. This is an area that I believe, with hindsight, should and could have been developed and something I will return to and explore in the next chapter. Other questions were purposefully left open such as *‘How did this film make you feel?’* whereas, at other times, the questions would focus on certain elements of the film in an attempt to focus the children’s attention on a certain character or narrative event. The questions were designed and intended to widen and deepen meaning, interrogate insights, and explore the children's different, and sometimes conflicting, interpretations. Posing focussed questions in this way meant that children were able to identify and discuss specific characters, events and incidents before exploring larger and more complex themes within the films (Brown, 2011). An example of the use of focused questions was during the session on power when the children watched the film *Jungle Jail* (Arnoux et al., 2008). The film is set in a prison where a new inmate discovers the social hierarchy and the separation and concentration of power amongst his peers. One of the questions the children discussed was *‘Which characters have power in the film?’* The purpose of this question was to try and focus the children’s attention on the characters and how their roles change as the narrative unfolds. The children answered this by discussing the power dynamics in the prison and how the protagonist went from being the victim to victimising his fellow inmates. This then opened up a wider discussion around power and how it can be used or abused by people in wider society. The use of focussed questions worked for some films discussing certain aspects of the film before moving onto more general and wider themes, however, just as dialogically enriching, if not more so, was exploring the more open and oblique questions.

One of the most enriching and enlightening discussions I observed between the children was at the end of the *Lights, Camera, Civic Action!* programme when they watched the film, *The Box* (Cotur, 2016) and then discussed the question *'what is this film about?'* Following the viewing, the children discussed their interpretations of the film and the meanings they attached to it. What was interesting was how the children made references to other social justice issues such as the impact of war on people and places, human rights violations, and equality. And they did so with very little facilitation or mediation of their dialogue. Here, as was observed with other films such as *Bear Story* (Vargas, 2014) and *Zero* (Kezelos, 2010), they were involved in the process of interpretation, interaction, argumentation and collaboration in the co-construction of knowledge and meaning; all of which are key features of critical thinking (Fisher, 2007; Ennis, 2016). During this dialogic process, they were also drawing on their co-constructed knowledge around issues such as human rights and applying it to a new filmic text. Here, and elsewhere within the study, the animated short films helped to enact Alexander's (2011, p. 28) five features of interpretative dialogue that is collective, reciprocal, supportive, cumulative and purposeful. This was most evident during the session where the children created their own short animated films which, post-viewing, provided a stimulus for dialogic engagement and a medium by which the children viewing the film could make further meaning from their peers' creative visual narratives.

It is difficult to say whether using focused or more open and oblique questions produced richer interpretative dialogue as both formats led to meaningful, thought-provoking and insightful discussions amongst the children during the post-viewing of the films. In fact, I would argue that both approaches are useful and purposeful when using short animated films as a stimulus for dialogic engagement with some of the more abstract films, such as *Jungle Jail* (Arnoux et al., 2008) lending themselves more naturally to focused questions whereas other films, such as *Bear Story* (Vargas, 2014), possibly benefiting from more open-ended questions. I would, however, argue that regardless of the question format, meaningful dialogue can flourish through the careful facilitation of dialogic interactions which are participatory rather than passive (Fisher, 2008; Alexander, 2011). When situated within an interpretative dialogic space, films can become sites of translation, exchange and contestation and thus a powerful medium for children's meaning-making.

7.3.2 Short animated film as a medium for children's meaning-making

One of the main themes to emerge throughout the data analysis process, and subsequent presentation of the findings, was how short animated film can be used as a medium for children's meaning-making around social justice issues. Film can provide children with a puzzle, created by the filmmaker, which they are excited and eager to solve as it stimulates their curiosity and satisfies their desire to make meaning of the fantasy world that is unfolding on the screen (Watts, 2007; Cloete, 2017). As such, film can provide a point of connection for children where they are able to engage in a reflexive process of interpretation and reinterpretation and where they can problem pose and problem solve through their interaction with, and deconstruction of, complex and intersecting themes. In this respect, engaging with a film is far from a passive process as children are actively engaged in the search for meaning on the screen (Browne, 1999; Watts, 2007). Indeed, meaning is not constructed by the film's writer or director but rather through the negotiation between the film and the viewer (Cloete, 2017). As such, children can formulate a spectrum of meanings from the same film as what is viewed must also be interpreted by the viewer. As Wright (2007, p. 37) suggests, this is because 'children's meaning-making is a multifaceted, complex experience, where thought, body and emotion unite. Rich and intricate creations are brought to life through children's formation, communication and interpretation of 'signs' which stand for or represent something else.'

One of the distinguishing features of film is its potential to elicit learning at different levels of student interpretation and understanding (Boyer, 2002). This is primarily because children are not restricted by the visual stimulus that is on the screen but instead use this as a springboard for meaning-making, drawing on their pre-existing knowledge (Boyer, 2002; Maine, 2015). Here, the use of film becomes compatible with the conceptual framework for social justice-orientated citizenship education which is built on the co-production of transformative and emancipatory knowledge where children are valued as highly-skilled and knowledgeable co-constructors of meaning and knowledge (Mashford-Scott and Church, 2011; Khoja, 2016). Children bring their own knowledge and experiences to the classroom which can influence the meaning that they attach to films. One example from this study was during the session on

sustainable development where the children watched the film, *Worlds Apart* (Huber, 2011). The film is set in the not-so-distant future when Earth is visited by extra-terrestrials on a mission to find sentient life. Following the viewing of the film, the children shared their interpretations with their peers through the dialogic interactions. One child thought it was about aliens who had colonised the planet, another child interpreted the film to be around a natural environmental disaster, and two children concluded that it was about man-made destruction through the pollution of the planet. Accordingly, the children were involved in the process of meaning-making, however, they were also drawing on their prior knowledge of other areas such as the natural environment and man-made climate change; all of which shaped how they made sense and meaning of the film by drawing on and utilising their existing knowledge.

As part of the *Lights, Camera, Civic Action!* programme the children also watched the film *Bear Story* (Vargas, 2014) during our session on human rights. The film provides a subtle critique of Pinochet's brutal military dictatorship and the human rights violations carried out by Dirección de Inteligencia Nacional; the Chilean secret police force. The film was chosen as, from my interpretation, I thought it provided a powerful visual representation of human rights and how certain rights can be stripped away with force and brutality. According to Maine (2015, p. 2), children 'are able to read the film through constructing a story that not only interprets what they see on the screen but also moves beyond the frame of this visual text to give an explanation for what is presented.' In the case of *Bear Story* (Vargas, 2014), the children were constructing the story about a bear who is taken from family but also, through the process of interpretation, were making meaning connected to fundamental human rights such as the loss of freedom and the right to a family, wrongful imprisonment, and loss of safety from harm. As with the findings presented in the previous chapter, *Bear Story* (Vargas, 2014) did not just enable the children to make meaning of the social justice issues but also seemed to influence and shape the meaning they assigned more widely to their overall construct of citizenship education which was built around human rights and equality.

As with the majority of the films used in this study, there is no character dialogue, subtitles or narration in *Bear Story* (Vargas, 2014). Instead, the film is brought to life purely through visual storytelling and where meaning-making occurs through the

children's interpretation of the dialogue-free story on the screen. It is suggested that the lack of dialogue and subtitles in films can be particularly beneficial for children with Additional Learning Needs (ALN) when compared with more conventional written texts (Bazalgette, 2010; Maine, 2015). This, Maine (2015, p. 2) contends is because 'their cognitive capacities can be directed entirely to the process of comprehension, rather than the labour of unlocking the alphabetic code first.' Within this study, five out of the twelve children were either categorised as having English as an Additional Language (EAL) or having a Special Educational Need and/ or Disability (SEND). However, these films, through the use of visual storytelling, removed a potential barrier to a text as the children were able to interpret the films, discuss them with their peers, and ultimately make meaning during each of the individual sessions. While dialogue-free films may present significant benefits to children with ALN and SEND, I would argue that it applies to all learners of all ages as these filmic texts can provide a break from the word-heavy educational experience of most children in formal education. This has also been noted by Arizpe (2013, p. 175) whose research on wordless picture books suggests that using pictorial texts with children enabled them to enjoy a much needed 'respite from the authority and weight of the words they must continually deal with both in school and elsewhere'.

It is argued that film can be an effective communicator and transmitter of information (Russell, 2012). While there may be some validity to this argument, I would maintain that using film in such a one-directional and restrictive way limits its utility as a medium for meaning-making. Indeed, using film solely as a device for transmitting information, suggests to children that their interpretation of the film is invalid and not worthy of further consideration or discussion. Whereas, I would argue, that using film in the classroom is better suited to a more interpretative approach, as used with Philosophy for Children (P4C), where reflexivity, dialogue and the pursuit of meaning are developed through a democratic community of enquiry. This involves children becoming actively involved in learning as creators of knowledge rather than passive consumers of the media. This allows students 'to think more critically as they talk about their own interpretations and enter into dialogue about the films' (Giroux, 2002, p. 13). Throughout this study, the children's interpretations and the meanings they attached to the films were enhanced through their dialogic interactions and conversations around the social justice issues. Using film as a medium for meaning-making, a

stimulus for dialogic engagement and springboard for creativity and criticality can challenge traditional classroom hierarchies and neoliberal pedagogies by providing children with multisensory and active learning experiences which are engaging, enjoyable and memorable (Kuzma and Haney, 2001; Inoue and Krain, 2014; McDermott et al., 2018; Mishra, 2018).

7.3.3 Short animated film can lead to emotional and memorable learning experiences

Watts (2007, p. 103) observes that while watching a film, children 'shrink to shadows and music, they dance to lights and sounds, their eyes flicking and darting all around the screen, looking for vectors to lead them to new meaning.' Indeed, film is sensorially stimulating and has the potential to stimulate senses, ignite imaginations, engulf emotions and elicit affective responses from children (Kuzma and Haney, 2001; Watts, 2007; Stadler, 2008). Throughout this study, I observed the children and their reactions to watching the films during each of our seven sessions of the *Lights, Camera, Civic Action!* programme. Here, they were engaged with the multisensory visual stimulus; connecting with the sounds and sights on the screen as the characters came to life and the story unfolded before their eyes. There was often visible excitement and enthusiasm from the children as they responded both physically and emotionally to the animated short films through complete immersion in the narrative. This is because film combines three powerful elements, namely, image, story and sound to give context and meaning to the story being told (Cloete, 2017). The emotional experience and engagement with a dramatic narrative film can produce an affective pedagogy which impacts on the viewer, especially when given time to work slowly and thoughtfully through the experience (Stadler, 2008; McDermott et al., 2018). Indeed, opportunities to express emotive reactions to the films must be provided through space for the children to process what the stories had provoked through critical reflection and dialogue with their peers.

Central to social justice and education are stories which have been utilised by teachers throughout history to compel children's curiosity and create wonder in the classroom as well as memorable learning experiences (Alderson, 2020). The power of stories rests 'in the values, the emotional commitments, that they draw upon, affirm, or challenge. So, stories articulate strongly held beliefs about what we value, what we

fear, what inspires us and what alienates us.' (Ganz, cited in Brown, 2011, p. 237). In this respect, film can be a powerful medium bringing together storytelling, visual artistry, social and cultural values. Film also has the capacity to arouse emotions, such as sadness, happiness, and anger which often leave a lasting emotional impression on the viewer (Bluestone, 2000; Kuzma and Haney, 2001; Metzger, 2010; Ordowaz-Coates, 2016; Mishra, 2018). Similarly, as Philips (2013, p. 142) contends with oral storytelling, film, can provoke 'wide-awakeness: aroused vivid and reflective experiential responses by releasing imagination through the arts'. This is because film has the unique power to elicit affective responses from the viewer which leads to memorable learning experiences which can last well beyond the initial viewing of the film (Stadler, 2008; McDermott, 2018).

As with more traditional storytelling formats, I would argue that films have the 'capacity to captivate people to see and feel the perspective of another, which motivates relations, possibilities and actions and come to understand what social justice actually means and what it might demand.' (Phillips, 2012, p. 143 – 143). This can become particularly powerful when the film provides opportunities to encounter perspectives that challenge the viewer's own (McDermott et al., (2018). I noted this when the children discussed the film *Zero* (Kezelos, 2010) and where they felt a deep sense of injustice for the film's protagonist who is othered and socially excluded. Accordingly, film has the potential to promote an attitude of openness to what is different and other thus promoting social justice dispositions (McDermott et al., 2018).

According to Marshall (2003, p. 94), 'we make the most of a good story by engaging fully with it, connecting with the characters, living out the dilemmas they face, and continuing to reflect on the individuals and their circumstances long after the screen goes dark.' This is because the strong emotional engagement with a film can amplify the learning process leading to a more engaging and memorable experience (Kuzma and Haney, 2001). This was most notable with two films within this study: *Bear Story* (Vargas, 2014); and *Zero* (Kezelos, 2010). As the findings presented from the previous chapter indicate, the children seemed to present an emotional connection to both of these films, more so than any others, during the sessions and also much later on during subsequent interviews. Several children used words such as 'sad', 'angry' 'heartbroken' to describe how they felt after watching these films. Emotions which

resurfaced during subsequent interviews with the children. Furthermore, the children were able to talk about the films they had watched with a great deal of accuracy, even months after they had watched the films; talking excitedly and articulately about the films they had watched including the storylines and characters. This could be because once we watch a film with other people 'we become part of a collective constellation that has some kind of effect on our film experience' thus becoming greater than the sum of the individual viewer (Hanich, 2018, p. 3). Through this experience, film transcends individualism and generates a collective and affective response which remains long after the film has been viewed. Interestingly, throughout this study, a number of the children told me how they had watched the films several times on *YouTube* and also watched them with their friends and family members. Here, they appeared to be displaying a sense of ownership over the filmic texts that they had connected with and seemed keen to share that emotional experience with people close to them.

Throughout this section, I have discussed the benefits of using short animated film as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education. I have argued that short animated films can be used as a powerful catalyst for dialogic engagement; provide a site for children's meaning-making; and can also create engaging and memorable learning experiences for children. In the final section, I will discuss some of the associated challenges with using short animated film as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education.

7.4 The challenges associated with using short animated films for the teaching and learning of social justice-orientated citizenship education

From the findings of this study, I would argue that there are two main challenges associated with using short animated films for the teaching and learning of social justice-orientated citizenship education. There are, as I will outline later in this section, technical and logistical challenges regarding the use of film as a pedagogical method, for example, teachers' paucity of time to research suitable classroom content, especially given the performativity cultures within which many teachers reside (Ball, 2003; Ball, 2009). Furthermore, there are challenges in exploring sensitive and

emotive topics which can often be intensified and amplified through the powerful medium of film (Kuzma and Haney, 2001).

7.4.1 Sensitivity around emotive issues

While it was argued earlier in this chapter that film can be used as an affective pedagogy to create memorable and emotional learning experiences (Stadler, 2008; McDermott et al., 2018) there should also be a degree of caution while considering these emotional shifts. As Kuzma and Haney (2001, p. 37) explain, 'it is impossible for instructors to know what emotional histories (or baggage) students bring to class, and powerful themes in some movies can sometimes trigger intense emotional responses in a negative way.' For example, while a film such as *Hotel Rwanda* (George, 2004) can provide a memorable and emotionally moving account of the impact of war and genocide (Hamblin, 2016) it could potentially also trigger traumatic memories for students whose families have lived through similar oppressive regimes. In this study, for example, *The Box* (Cotur, 2016), might not have been appropriate for a class with a high percentage of refugees who have been forced to leave war-torn countries such as Syria. This is not to suggest that these films should not be used as a site for learning but rather consideration ought to be given to any unintended consequences and how these will be sensitively handled by the facilitator.

Engert and Spencer (2009) also argue that students can become too emotionally involved with the topic or issue of the film, with extreme emotions such as anger and fear reducing the viewers' attention and hindering the learning process, as they can prevent critical and thoughtful reflections. While this was not an area of contention within this study, it is worth noting as a potential challenge for using film as a site for learning. This could, of course, be applied to other mediums such as written texts or paintings, however, the multisensory experience of film means that they can often have a greater emotional impact on the viewer which could potentially become overloading and distract from the focus of the issue being explored.

As argued previously, social justice issues can increase the challenge and nature of dialogue in the classroom. While this can create opportunities for learning, issues which are emotively challenging can also be potentially damaging to relationships and

group dynamics (Hess and Gatti, 2010). Within this study, there was only one critical incident during the post-discussion of the film, *Zero* (Kezelos, 2011) where one child became a little upset as the discussion moved towards race and how the film's protagonist was treated differently because of the colour of their skin. Although the film is about a society where people are born into a numerically defined class-based system, it is understandable why the children also interpreted the film to be about race. The group was, however, able to discuss their questions about race and navigate and negotiate their way through the film's challenging and multifaceted themes. This, I would argue, was primarily because the children had created a community in which opinions were valued and feelings were respected. This enabled children to feel comfortable with sharing their thoughts and feelings, allowing for meaningful and open dialogue to flourish. Without creating a safe space for children to engage in dialogue could potentially present challenges if the children feel unable to communicate their ideas with their peers, especially if exploring emotive and challenging themes which could lead to confusion, conflict or controversy. This is not to say that conflict or disagreement cannot function as pedagogic devices in the interpretative process, but it does need to be carefully and sensitively facilitated. As such, there is a need for sensitivity and subjectivity when choosing which films to use in the classroom.

Moreover, while film can help children to make meaning of complex social justice issues, there is also a danger that they might simplify and sensationalise the very issues we want to them to complicate and interrogate (Swimelar, 2013). Indeed, if film is viewed as a frivolous form of entertainment then it might very well undermine the issue under investigation. This may be even truer of animated films as they are often associated with children's entertainment rather than serious sites for learning. Only once during this study did this present a slight concern. When watching the film *Birthday Boy* (Park, 2004) there is a scene where the young boy, Manuk, throws a stone knocking a cyclist off his bike. While this presented some comedy value, which the children seemed to appreciate, it also detracted slightly from the focus of the session which was on the impact of war on people and places. I would, however, argue that the use of these short independent films can provide a platform to work with children to discern the differences between film as an artistic and ethical project and the mass manufacture of sanitised apolitical cultural worlds offered by the likes of Disney Studios (Giroux, 2002).

7.4.2 Technical and logistical challenges of using short animated films as a pedagogical tool

There are technical and logistical challenges which should be taken into consideration when using film as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education. Firstly, there is the issue of copyright and the public screening of films which can prohibit what is used in the classroom. However, for this study, this was overcome by the use of open access animated short films which are hosted on streaming sites such as *YouTube* and *Vimeo* for public viewing. However, this also presents a further challenge as streaming films via video-hosting sites such as *YouTube* or *Vimeo* is dependent upon reliable internet connectivity and bandwidth. Failure to be able to stream the film may potentially lead to challenges that could impede learning such as student disengagement. This could present some significant challenges in the classroom if the whole lesson has been designed around the use of a specific film as the dominant stimulus for discussion and the springboard for any additional creative learning activities around the film. Only once during this study was there an issue with streaming one of the films, *Worlds Apart* (Huber, 2011), where there was a lag between the laptop and the screen. This did cause some frustration in the session as the children were keen to engage with the visual text and were being prevented from doing so due to this technological barrier.

There are, however, a number of ways to mitigate these sorts of eventualities. Firstly, some films can be purchased and downloaded in advance so are not dependent on the use of internet connectivity and bandwidth. Secondly, instead of showing the film, children can use film stills to interrogate a particular aspect of the film which still addresses the issue being explored (Klein, 2008). Finally, the lesson could be 'flipped' (see, for example, Raths, 2014; and Gaughan, 2014) so that class members watch the film before, instead of, during the lesson. I do, however, believe that the affective experience of watching a film collectively (Hanich, 2018) can be so powerful that I would not recommend moving towards a flipped system of learning. The power of the watching the film as a collaborative community can also change the nature of the dialogue as it is immediate and emotionally charged, with children responding in real-time to what is unfolding on the screen.

Another challenge to using film effectively as a site for learning is that it can involve more time than might be the case for more traditional class preparation. The time it takes to research, review and plan how to use the films effectively in the classroom can be onerous and consuming. Indeed, for this study, I spent a considerable number of hours researching and watching films trying to determine which texts might be most interesting to the children in helping them to make meaning of social justice issues. While using short animated films might overcome this to a certain degree (all the films used were under ten minutes long), it still requires an investment of time which, for many teachers, is a luxury that they are not afforded with the current system of hyper-accountability and performativity (Ball, 2009).

There is also an additional challenge related to time which is the frequency of which short animated films are released. One needs only to search the internet for 'short animated film festivals' to get a sense of their popularity and abundance in recent years. Even over the course of the study, some films have since been released (or discovered) which I would have used instead of some of the films included in the *Lights, Camera, Civic Action!* programme. I would, for example, have replaced *Worlds Apart* (Huber, 2011) with the film *Hybrids* (Brauch et al., 2017) and *Jungle Jail* (Arnoux et al., 2008) with *Hors de l'eau* (Van Duong et al., 2018) for the sessions on sustainable development and power and government respectively. *Hybrids* (Brauch et al., 2017) powerfully and provocatively captures how marine life is forced to adapt to its increasingly polluted surroundings raising challenging questions about humanities' negative impact on the natural world. Whereas, on the other hand, *Hors de l'eau* (Van Duong et al., 2018) is a film about how snow monkeys use strict rules, to devastating consequences, to govern their community and maintain their social hierarchy and order. This is not to suggest that either *Worlds Apart* (Huber, 2011) or *Jungle Jail* (Arnoux et al., 2008) are not worthy of use in the classroom, just that they might not be as powerful pedagogical devices for generating dialogic participation and providing opportunities for children to engage with knowledge construction and meaning-making. Insomuch as this presents a challenge, I also think it offers exciting opportunities for the use of film in the classroom. As a medium, short films have grown in recent years, in both quantity and quality, offering educators a readymade powerful and engaging tool to use in the classroom and also a challenge to Disney Studios hegemonic hold (Byrne and McQuillan, 1999).

With regards to the filmmaking process, there can be challenges too. As I have argued earlier in the chapter, filmmaking provided an opportunity for the children to create their own short films around a topic or issue that was of interest and relevance to them, providing a site for the facilitation of children's agency. However, I would argue there are also challenges in adopting this approach. Firstly, the limitations around accessible and affordable technology – both software and hardware – which the children are able to use in order to create their own films. Within this study, we used iPads and the animation creation app, *Toontastic*. While the children were able to create their films using this technology, I do believe that being able to use stop-animation would create an even more engaging experiential learning experience. However, to do so would require even more time and access to additional resources. This creates a barrier for schools who are under increasingly difficult budgetary constraints and are unable to afford the resources to provide filmmaking opportunities for their children. Secondly, there is the issue of time, once more. I was fortunate to spend a whole day with the children; discussing filmic structure, storyboarding and creating films. This may present logistical challenges within a National Curriculum which is already heavy on content and which many schools are finding difficult to deliver under the pressures of standardised assessments. I would, however, argue that the benefits far outweigh the technical and logistical challenges.

7.5 Conclusion

Throughout this chapter, I have attempted to address the research questions through the analysis and discussion of the findings in the context of the conceptual framework. In the first section, I explained how short animated films can be used as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education. Here, it was argued that short animated films can be used as a tool to challenge restrictive and prescriptive neoliberal pedagogies (Saltman, 2006; Hursh, 2007; Giroux, 2011); as a vehicle for developing children's critical consciousness; and have the potential to break down traditional classroom barriers and hierarchies, acting as a levelling device between the teacher and other class members through the creation of a democratic community of enquiry.

With regards to the benefits of using short animated films for teaching social justice-orientated citizenship education, I argued that the medium can provide a powerful catalyst for dialogic engagement around social justice issues, such as equality and human rights; create a site for meaning-making as children engage in a reflexive process of interpretation and reinterpretation around complex themes; and provide an emotionally-charged, multi-sensory, memorable learning experience for children leaving a lasting impression on them.

Within this chapter, I also attempted to address the challenges associated with using short animated film as a pedagogical tool. One challenge is the technical and logistical problems that can result in the use of film, for example, streaming films via video hosting sites and also the time needed to research appropriate filmic texts. The other challenge is the sensitivity around emotive and potentially upsetting topics which can have an impact on relationships and dynamics between class members. Throughout the next chapter, I will offer my conclusions and recommendations from this study.

Chapter 8 Conclusions and recommendations

8.1 Introduction

This research was partly driven by a desire to challenge the insidious permeation of neoliberal policies and pedagogies which are fuelling social injustice (Benn and

Downs, 2016; Reay, 2017) and undermining teachers' agency and autonomy as they are increasingly forced to deliver prescriptive curricular content (Giroux, 2016; Foreman-Peck and Heilbronn, 2018). Throughout this concluding chapter, I will offer some final reflections on the study by providing a brief summary of the research findings as well as the study's contribution to theoretical and methodological knowledge. Furthermore, the limitations of the study will be considered before suggesting recommendations for practice and further research. I begin the chapter by briefly revisiting the research aims and methodological choices.

8.2 Research aims and methodology

This research set out to explore the use of short animated film as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education. Throughout this study I have attempted to answer three main research questions which have driven and directed this study:

1. *How can short animated films be used as a pedagogical tool for the teaching and learning of social justice-orientated citizenship education?*
2. *What are the pedagogical benefits of using short animated films for the teaching and learning of social justice-orientated citizenship education?*
3. *What are the challenges associated with using short animated films for the teaching and learning of social justice-orientated citizenship education?*

The research was guided by a social justice agenda which views education through a Freirean lens of transformation and emancipation. Accordingly, the study was situated within a critical philosophical paradigm and the related ontological and epistemological assumptions as outlined in chapter five. The research was underpinned by a social-constructivist perspective which views children as meaning makers, social actors and active participants in their own right (Khoja, 2016). An intrinsic case study (Stake, 1995; 2005) was employed as the strategy of enquiry with the preferred qualitative methods of data collection being focus group interviews, participant observations and the visual and technical documents created by the children throughout the research study. Thematic Analysis was used as the analytical method for identifying and

reporting themes found through the triangulation and codification of data sets (Braun and Clarke, 2006; Nowell et al., 2017; Castleberry and Nolen, 2018).

The fieldwork was conducted at a small Multi Academy Trust (MAT) Roman Catholic primary school in the North West of England during the Spring, Summer and Autumn Terms of 2018. During the study, I worked with a heterogeneous group of twelve Year 5 children with a range of social, emotional and educational needs; six children were entitled to Free School Meals (eFSM), three children had English as an Additional Language (EAL), two children had Special Educational Needs (SEN), and one child was diagnosed with behavioural, emotional and social difficulties (BESD). As I have commented elsewhere in the thesis, the children were much more than the sum of their labels and were made up of a rich mosaic of social and cultural intersubjective identities.

A film-based social justice-orientated citizenship education programme (*Lights, Camera, Civic Action!*) was designed and organically developed with the children over the course of the study. The short films used throughout the programme were selected taking into consideration age appropriateness, running time and the themes, as I interpreted them, embedded within the films relating to various social justice issues. All the films were produced by small independent production companies in several countries including Chile, France, Spain and Australia. One of the reasons for choosing these films was to try and provide a counter-narrative to Disney's 'powerful hegemonic hold' (Byrne and McQuillan, 1999, p. 1 – 2) over children's culture which, it is argued, sanitises notions of history, identity and difference (Giroux, 2002).

The findings from the research were presented in chapter six which was designed to provide an opportunity for the children's voices to be heard and their perspectives to be foregrounded through both their words and their work. Here, I provide a brief summary of those findings.

8.3 Summary of findings

8.3.1 Children's meaning-making through short animated film

One of the main findings to emerge from this research study is how short animated film can be used as a medium and interpretative tool for children's meaning-making around social justice issues. The films used throughout the study provided a point of connection for the children where they entered into a reflexive process of interpretation and reinterpretation and where they were able to construct meaning through the deconstruction of complex and intersecting themes. Children's meaning-making is a multifaceted and complex process but one, I would argue, that can be aided through the use of short animated film. *Bear Story* (Vargas, 2014), for example, created a powerful site for learning where the children's interaction with the visual text, enabling them to create meaning around human rights such as the loss of freedom and the right to a family. Here, the children were able to construct knowledge of human rights by attaching meaning to the story and characters and viewing the rights as living concepts rather than vague unrelatable and ungraspable abstract notions.

Bear Story (Vargas, 2014) did not just enable the children to make meaning of social justice issues but also seemed to shape the meaning they assigned more widely to their overall construct of citizenship education which was built around human rights and equality. This was evident when the children created their short animated films, providing a platform for their voices to be foregrounded and for their meanings to be communicated. During this creative process, the children had the narrator agency to communicate the issues that were important to their lives and the meanings they had assigned to their constructions of citizenship education. Many of the children decided to base their films on social justice issues which they were passionate about including human rights, equality and diversity. Through the writing and creating of their films the children were able to contemplate their thoughts and feelings and address their understandings and attitudes to the key events and characters in their stories which were framed by social justice narratives. Furthermore, the children's films, and the films used throughout the study, provided a powerful stimulus for dialogic participation and further meaning-making and the co-construction of knowledge around social justice issues.

8.3.2 Short animated film as a stimulus for dialogic engagement

The aim of dialogue should not simply be to develop a greater understanding of one's world but also a desire to change it (Shor, 1992; Freire, 2000). The findings from this study suggest that short animated films can provide a powerful stimulus to catalyse dialogic engagement in the classroom around social justice issues. This is partly because short animated film has the capacity to make social justice issues immediate and can encourage more thoughtful discussions around these complex and intersecting themes. Throughout the *Lights, Camera, Civic Action!* programme the children were always eager to engage in dialogue following the viewing of a film. I would argue that one of the main reasons children engage so readily in dialogue around film is because it is familiar to their lives and lived experience (Bazalgette, 2010). Film is a form of media that many children and young people see as their own and approach with a wealth of knowledge, experience and an enthusiasm for engaging with the filmic texts (Icen and Tuncel, 2019).

It is also worth noting how natural and spontaneous the children's dialogue often was after viewing the films. It was fascinating to observe how the children assigned and communicated meaning around complex social justice issues with very little facilitation or mediation of their dialogue. As outlined in chapter five, one of the most interesting discussions I observed between the children was following the viewing of the film, *The Box* (Cotur, 2016). The children enthusiastically entered into dialogue on their interpretations of the film and the meanings they assigned to the visual text. Although it could be reasonably claimed that the film is primarily about the impact of armed conflict on children in war-torn countries, it was intriguing to observe how the children's complex connectionist thinking led them to other social justice issues such as human rights, equality and refugees. It is, of course, possible that these issues may have had more immediate relevance to them compared to armed conflict. Here, as was observed elsewhere during the study, the children were involved in the process of interpretation, interaction, argumentation and collaboration in the co-construction of knowledge and meaning while also developing their critical consciousness around social justice issues.

8.3.3 The development of children's critical consciousness through short animated film

From this study, I would argue that short animated film has the potential to disrupt how children interpret, imagine and interact with the world. These rich visual texts can also provide a site for learning about complex social-justice issues, leading to the development of children's critical consciousness. As this study indicates, one film which I believe helped to develop the children's critical consciousness was *Zero* (Kezelos, 2010). Following the viewing of the film, the children discussed the unjust distribution of power and the injustice and inequity of creating social structures and hierarchies based on the number the characters are assigned at birth. From this, the children were able to make links with how the film represented a social hierarchy where the numbers determined how important people are and ultimately the life they are destined to live. The children also felt a deep sense of injustice for the film's protagonist who is othered and socially excluded. As such, the film promoted attitudes of openness to what is different thus promoting social justice dispositions in the children as they were able to see the impact on the lived human experience (Hamblin, 2016; McDermott, 2018).

8.4 Contribution to knowledge

8.4.1 Theoretical contribution

8.4.1.1 – Film as a pedagogical tool and site for learning

As identified in chapter four, the research literature on the use of film as a pedagogical tool is wide and diverse, encapsulating and transcending numerous disciplines (Swimelar, 2013). There is, however, a distinct paucity of literature on the role of film for the teaching and learning of citizenship education beyond a limited number of studies on its efficacy in developing global citizens of character (see, for example, Russell and Waters, 2010; 2013; 2014). Furthermore, while research literature exists around the use of film as a pedagogic device it has primarily been based on high-school and university students (see, for example, Russell, 2012; Parkhouse 2015; and Marcus et al., 2018) with many of the studies focussing on feature-length live-action movies rather than animated films which, it is argued, remains an under-researched area of scholarship (Shull and Wilt, 2004). This study addresses gaps in theoretical knowledge by demonstrating how film can be used as a pedagogical tool for the

teaching and learning of social justice-orientated citizenship education with younger children as a medium for children's meaning-making, a stimulus for dialogic participation and vehicle for developing critical consciousness within the field of social justice-orientated citizenship education. Furthermore, it shows how short animated film, as opposed to feature length films, can be used as a powerful pedagogic device with younger children and create a site for learning that has numerous benefits – including the development of agency, criticality and transformative knowledge – for educators interested in utilising active, engaging and inclusive pedagogies.

8.4.1.2 – A conceptualisation for social justice-orientated citizenship education

Citizenship education has witnessed a significant growth in the past twenty years with many countries across the world designing curricula which have moved away from domestic civic education towards a more global focus (Johnson and Morris, 2010; Banks, 2015; Hartung, 2017). Citizenship education in England, however, has tended to remain insular and focus far too narrowly on British institutions and constitutional processes. There has also been a shift to the Right since 2010 and the election of the coalition and successive Conservative governments with an increased focus on character education, constitutional history and volunteerism (Kisby, 2017; Weinberg and Finders, 2018). Moreover, with the introduction of Fundamental British Values (FBV), citizenship education has become increasingly security-focused with a nationalistic agenda (Lander, 2016). Citizenship education in England is, and has been for some time, based on a deficit model which views children and young people as citizens in waiting rather than citizens in their own right (Osler and Starkey, 2003). This minimal form of citizenship education (Banks, 2008) is, I would contend, concerned with developing obedient, dutiful economic subjects rather than critical active agents of change.

In chapter three I presented an alternative vision for citizenship education through the design of a conceptual framework. The conceptual framework for social justice-orientated citizenship education is deeply rooted in the philosophical principles of critical pedagogy and critical theory and is built on four constitutive elements: agency; dialogue; criticality; and emancipatory/ transformative knowledge. The framework draws on some of the features of global citizenship education (Hartung, 2017), critical

citizenship education (DeJaeghere and Tudball, 2007), cosmopolitan citizenship education (Osler and Starkey, 2003), and transformative citizenship education (Banks, 2015). Within this conceptual framework young people are considered agents of change whose knowledge, passion, civic capacities, and social responsibilities will enable them to work collectively towards solutions to the planet's problems such as human rights violations, global poverty and environmental sustainability (Banks, 2008; Truong-White and Mclean, 2015). With regards to contributions to knowledge, this conceptual framework provides a clear, robust and useful conceptualisation for citizenship education which is grounded in social justice-orientated work. It does this by clearly demonstrating how the four constitutive elements form a symbiotic relationship to bring together critical thought and social action. As such, it can be used as a malleable model for other social justice-orientated citizenship education programmes or research projects concerned with preparing young people for active and critical democratic citizenry as well as addressing social division and inequality.

8.4.2 Methodological contribution

8.4.2.1 – Research with children

In recent years there has been a shift on the views of childhood with an increasing call for children to have their perspectives taken seriously in research, moving away from research being done 'on' children to research being done 'with' children (Gibson, 2012; Short, 2012). This study builds on the growing body of child-centred research that views children as 'competent creators, interpreters, and reporters of their experiences who have a right to be heard' (Gibson, 2012, p. 150) Firstly, to meet ethical guidelines, pseudonyms were used to protect the children's identities. These were, however, chosen by the children rather than being assigned. While there is some research (see Lahman et al., 2015; Allen and Wiles, 2016;) on encouraging adult participants to choose their pseudonyms in research studies, there is less research (see Dockett *et al*., 2013) on the impact of encouraging children to do the same. I would argue that doing so can help to build child-friendly and inclusive research (MacNaughton et al., 2013) and democratise the research process as something being done in collaboration with children.

According to Alderson (2020), social justice is served by working with students to improve curricula and pedagogy. Within this study, using film as a site for learning was compatible with rights-based education, underpinned by the United Nations Convention of the Rights of the Child (UNCRC, 1989), which maintains that children should be able to participate in decision-making processes that affect their lives. Although there was structure to the *Lights, Camera, Civic Action!* programme, it was not a rigid and prescriptive curriculum to be transmitted to the children but was, instead, used as an organic and malleable framework for negotiation and co-construction with the children, as the study progressed. The children helped to develop the curriculum through suggestions for the types of learning activities they wanted to pursue such as recording podcasts for the film *Zero* (Kezelos, 2010), creating storyboards for *Jungle Jail* (Arnoux et al., 2008) and creating movie posters for *Alike* (Mendez and Lara, 2015). Furthermore, the children provided constant feedback about the sessions and how they thought they could be altered and improved. This feedback informed the structuring of the sessions and the programme as a whole. Indeed, it is also worth noting that the name of the programme changed from *Reel Citizenship Education* to *Lights, Camera, Civic Action!* as a result of the feedback from the children. Here, the curriculum was decentralised, decolonized and democratised as the children's perspectives helped to shape the very essence of the programme.

Finally, using the children's short animated film as a tool for communicating meaning also disrupts the ways in which children interact with the world. It enables the children to create and share their own social justice narratives around the things that are pertinent to their lives. As such, it democratises the way in which knowledge is understood, created, legitimised and shared. I would contend that this contributes to knowledge in the field of educational research with children that places them at the heart of the research process and helps to address the imbalance of power differentials. In this respect, it builds on previous work on research which views children as agentic social agents rather than passive objects (Short, 2012; Mashford-Scott and Church, 2011; Gibson, 2012)

8.4.2.2 – The use of visual and technical documents

The use of visual and technical documents as data sources have become widely used in educational research as they can provide children with a means to express themselves in greater depth (Fargas-Malet et al., 2010; Merriam and Tisdell, 2016; Fane et al., 2018). This study contributes to the use of visual methods which positions children as co-constructors and framers of knowledge (Fane et al., 2018). As can be seen from the examples in Appendix N, the children created a range of visual and technical documents including podcasts, blackout poems, storyboards, movie posters and their short animated films. Children's drawing in research, for example, can be a useful tool for capturing their understandings and perspectives (Wright, 2007; Einarsdottir et al., 2009). The collection of visual documents provided a rich tapestry of data sources and an insight into the children's world including the meanings they made and knowledge they constructed. I would argue that this contributes to theoretical knowledge on the use of visual methods which positions young children as knowers and constructors of knowledge who are significant and capable contributors in childhood research (Fane et al., 2018).

8.5 Recommendations for practice

Based on the findings discussed in this thesis, some recommendations can be made regarding the use of short animated film as a pedagogical tool for the teaching and learning of social justice-orientated citizenship.

8.5.1 Use short animated film as a pedagogical tool to generate classroom dialogue within social justice-orientated citizenship education

Throughout this study, the short animated films provided a powerful catalyst for dialogic engagement around social justice issues with which the children were eager to engage. In this respect, I would recommend that films be viewed as rich visual texts which can help to enact the main features of classroom dialogue that is collective, reciprocal, supportive, cumulative and purposeful (Alexander, 2011). When situated within an interpretative dialogic space, these animated short films can become sites of translation, exchange and contestation around complex social justice issues such as human rights, diversity, power and equality. One of the key strengths of using film as a pedagogical tool to generate dialogue is that it raises the importance of what children bring to the classroom rather than positioning them as intellectual and cultural

deficits. As such, I would contend that film can act as a levelling device and help to break down teacher-student barriers as it encourages children to be more active participants during classroom discussions and dialogic interactions (Swimelar, 2013). This is one of the main strengths of using film as a pedagogical tool; dialogue becomes a shared human experience through the co-construction of knowledge and meaning.

8.5.2 Use short animated film as a site for learning to enable children to construct meaning around social justice issues

The second recommendation I would make is that short animated film should be used as a site for learning to enable children to construct meaning around social justice issues. As evidenced in this thesis, the use of short animated films such as *Bear Story* (Vargas, 2014) and *Zero* (Kezelos, 2010) enabled the children to construct meaning around complex and intersecting social justice issues such as human rights and equality, respectively. I would also recommend that using film as a site for learning should involve the teacher acting more as a facilitator of dialogue rather than a transmitter of knowledge (Brown, 2011). As such, short animated film can break down traditional classroom barriers and hierarchies and act as a levelling device between the teacher and class members. Here, short animated film becomes a site for learning where knowledge is not static and propositional but is, instead, open and developmental as it is socially constructed, with the children becoming the co-creators of knowledge and makers of meaning. Using short animated film as a site for learning social justice-orientated citizenship education is, therefore, better suited to an interpretative approach, as used with Philosophy for Children, where reflexivity, dialogue and the pursuit of understanding and meaning are developed through a democratic community of enquiry (Kennedy, 2012).

8.5.3 Use short animated film as a vehicle for developing children's critical consciousness

The final recommendation I would make for practice is that short animated film should be used as a vehicle for developing children's critical consciousness. Throughout this study, the children were able to engage in dialogic interactions around social justice issues, such as inequality, social division, and social stigma thus developing critical consciousness (Kuzma and Haney, en2001; Brown, 2011; McDermott et al., 2018).

As this study shows, short animated film can help to challenge and construct children's conceptualisation of the world by providing a critical lens through which they view that world (Light, 2003; Valeriano, 2013). However, not only did the films provide a lens through which children could think critically and consciously about the world, but it also enabled them to consider and communicate how things might be instead of how they are. The most notable example from this study is with the film *Zero* (Kezelos, 2010) where the children were not only able to identify the social injustices within the film but were also able to suggest how society could be more equitable by not assigning social status at birth. Critical consciousness is not just about recognising social division and inequality but also developing the commitment to take action against it (El-Amin et al., 2017). Indeed, the use of film as a tool for facilitating children's agency is an area of enquiry which I believe holds the potential for further research.

8.6 Recommendations for further research

Stemming from this study, there are some areas around the use of short animated film as a pedagogical tool and site for learning which, I believe, could be generative of further research.

8.6.1 Researching the use of short animated film as a communicative device for the facilitation of children's agency

As presented in chapter six, one element of this study involved the children creating their own short animated films on a social justice issue pertinent to their lives. From the findings, I would recommend that there is scope for further research around the use of film as a communicative device for the facilitation of children's agency. I would suggest that the process of filmmaking has the potential to increase children's sense of agency as their perspectives are taken seriously and they are free to express their views about the world and the social justice issues that influence their lives. Having the opportunity to tell their own story offers scope for agency through self-authored and self-directed filmic storytelling. Furthermore, the children's films give us access to their world, to their understanding of social justice issues that engage their imaginations. The use of short animated film, as a communicative device, may help to construct agency, shape identity and motivate action and is, therefore, worthy of further research.

8.6.2 Researching the use of short animated film as an inclusive site for learning for children with Special Educational Needs

The majority of films used in the *Lights, Camera, Civic Action!* programme were dialogue-free and instead relied entirely on visual narrative. While this study did not seek to investigate short animated films as an inclusive site for learning, five out of the twelve children were categorised as having EAL, SEND or BESD and all were able to access the visual texts. It has been suggested elsewhere (see Bazalgette, 2010) that lack of dialogue in films can be beneficial for children with SEND as they can focus on comprehension rather than trying to unlock 'the alphabetic code' (Maine, 2015, p. 2). Another unique feature of film is its potential to elicit learning at different levels of children's interpretation regardless of the child's starting point, knowledge-base or learning needs (Boyer, 2002; Maine, 2015). I would recommend that this is an area of research that warrants further exploration if there is any likelihood that the use of short animated film has the potential to address learning barriers for children with SEND.

8.6.3 Researching the use of short animated film as a medium for providing memorable learning experiences

The findings from this study suggest short animated film can also provide children with multisensory learning experiences which are engaging, enjoyable and memorable (Inoue and Krain, 2014; McDermott et al., 2018; Mishra, 2018). One of the reasons for this could be attributed to the strong emotional experience of watching a film which can evoke feelings such as empathy, sadness, compassion and joy; aiding a child's engagement and emotional connection with the story long after it has been viewed and experienced (Kuzma and Haney, 2001; Odrowaz-Coates, 2016). One of the reasons for this is because film is immediate, visceral and elicits affective responses from the viewer which leads to memorable experiences which can last beyond the initial viewing of the film (Stadler, 2008; McDermott et al., 2018). Therefore, it would be interesting to research in more depth just how much short animated film can provide children with memorable learning experiences.

8.7 Limitations of the research

There are some limitations to this research study which need to be considered before offering my concluding thoughts.

8.7.1 Research site

As outlined in chapter four, the school's headteacher and leadership team have been proactive in exploring ways in which children at school can engage with social justice education across the curriculum. The children at the school have, for example, collaborated with a local zoo on a conservation project and worked with a local theatre company to create a piece of theatre about refugee children. This creates a school environment that is conducive to social justice-orientated work. Had the research been conducted at a different school with a completely different ethos then the outcomes could have been quite different. This is why I am interested in conducting research in other primary school settings with children from a range of socio-economic backgrounds.

8.7.2 Methodological choices

Overall, I believe that the methodological choices for this study were sound. However, on reflection, one of the methodological limitations of the study was the decision not to audio-record the dialogic interactions between the children after they had watched the films. While I tried to honestly capture the children's dialogue, I may have missed interesting and illuminating contributions which I might have identified during the transcription process. Indeed, having audio-recorded, and transcribed, the discussion between the children following the film *The Box* (Cotur, 2016), it was apparent that doing so captured the children's intonations and idiosyncrasies which can sometimes be lost with handwritten reflective notes.

8.7.3 Generalisability

While is it often considered that lack of generalisability is a limitation of case study research, in this case, the focus on the singularity, particularity, locality and complexity and the richness of the findings may hopefully be useful and relatable to other contexts (Shenton 2004; Nowell et al., 2017). I would also contend that while there were only a

small number of participants, the group size allowed for a deeper exploration of the study and enabled voices to emerge equally throughout the research, adding to the richness of the descriptions provided. Notwithstanding, I acknowledge that the findings may have been different if the study had been conducted with different children within a different context. As such, this research provides little basis for generalisations nor does it demonstrate that the findings and conclusions apply to all other contexts and individuals (Shenton, 2004; Zainal, 2007; Simons, 2009).

8.8 Concluding thoughts

Children deserve access to cultural experiences and education as well as challenging and stimulating pedagogies. Throughout this study film was used as a pedagogical tool and site for learning which challenges prescriptive and restrictive modes of learning (Giroux, 2008), instead providing opportunities to develop children's criticality and creativity. One of the criticisms of using film as a serious site for learning is that it might trivialise serious issues (Cooley and Pennock, 2015). However, what emerged from this research study is how well-chosen short animated films can bring social justice issues, such as human rights and equality, to life in the classroom. Indeed, the more time I spent exploring and discussing these short animated films with the children, the more I appreciated them as complex visual texts, powerful pedagogic devices and inclusive sites for the teaching and learning of social justice-orientated citizenship education. Short animated film can puzzle and perplex as well as surprise and stimulate children's imaginations and curiosity. They can also offer a medium for meaning-making, a stimulus for dialogic engagement and a vehicle for enhancing children's critical consciousness. In the words of bell hooks (1996, p. 1), 'movies make magic. They change things.'

I write these concluding thoughts during what are uncertain and unprecedented times. The world is currently on lockdown due to COVID-19, a global pandemic which provides a significant threat to global peace and security (Guterres, 2020). It is, of course, unclear as to what the long-term social, political and economic consequences will be, however, they are likely to be seismic and long-lasting. I would, therefore, argue that now, more than ever, there is increased need for social justice-orientated citizenship education which focuses on solidarity and the global community and how

best to take actions that benefit all of humankind (Banks, 2008). The focus on citizenship education should be on developing active, critical, democratic global citizens who are not only committed to social justice and human rights but also feel empowered to bring about social change by challenging systems of injustice and inequality (Olser and Starkey, 2003; DeJaeghere and Tudball, 2007; Banks, 2008; Hartung, 2017). Accordingly, social justice-orientated citizenship education should enable young people to develop the knowledge, attitudes and dispositions needed to make the world fairer and more democratic. Indeed, this is the form of citizenship education I will continue to promote and explore through my work with children and young people who give me hope that a more just and equitable world is not only desirable but also possible.

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Appendix

Appendix A – *The Lights, Camera, Civic Action!* social justice-orientated citizenship education programme

Human Rights
Introductory exercise: Display a photograph of the Catalonian police preventing people from voting during the 2017 independence referendum onto the whiteboard. Ask pupils what they think is happening in the photograph. After the discussion, share enquiry with the pupils: **Key question:** *'Are human rights really universal?'* Discussion around what is meant by 'human rights' and the word 'universal'. **Sharing stimulus:** Play Bear Story *(running time 10.36 minutes)* without any interruption. At the end, the pupils write down one question that they have about the film. Explore some of these as lines of enquiry. **Discussion Questions:** Open-ended to stimulate dialogue: *1.* What is the film about? *2.* Why do you think the bear is captured? *3.* Does the bear lose any rights? *4.* What do you think happened to his family? Dialogic teaching techniques should be used to probe deeper thinking and stimulate further dialogue amongst the group. **Summary exercise:** *Show pupils* an example of a mind-map to model what it should look like. A scaffold should also be provided on the board. Pupils use the following headings to connect it to the *film and subsequent* discussion: think, feel, key messages and human rights. **Plenary:** Return to the enquiry question: 'Are human rights really universal?'
Equality
Reflection activity: Revisit previous session by asking pupils to reflect on what they can remember. **Introductory exercise:** Display a photograph from an equality march/ protest that includes. Ask the pupils to think about what they might see, hear, smell, and how might feel if they were there in the crowd. Pupils should write down their ideas on a senses grid. Follow this up with whole-group feedback/ discussions.

Key question:
'*Are we all born equal?*'

Sharing stimulus:
Watch Zero (running time 9 minutes) without interruption. Initial thoughts and questions shared with the rest of group. Explore some of these as lines of enquiry.

Discussion:
Four enquiry questions relating to the film to be shared with the group:

1. Why are all of the children born with numbers?
2. How was Zero treated differently? Why do you think this was?
3. Why was Zero imprisoned?
4. What happens for the other numbers to change their attitude towards Zero? Why do you think this is?

Dialogic teaching techniques should be used to probe deeper thinking and stimulate discussion amongst the group.

Summary exercise:
Create a podcast about *Zero*. Pupils could be provided with a few questions to guide them, for example:
What was the film about?
What did you like/ dislike about the film?
Does it teach us about equality?

Plenary:
Return to the question from the start of the session: *'Are we all born equal?'*
Follow-up question: *What is something really unfair about the world today and how would you change it if you were in charge?*

Identity and Diversity

Reflection activity:
'Think/ Pair/ Share' – ask pupils to think back to the previous session on equality. What did we learn about? Discuss with a partner and then share with the whole group.

Introductory exercise:
Ask pupils to write down 10 things about themselves which can include where they/ their family are from, date of birth, beliefs, things they enjoy doing, closest friends, religion etc. Then ask them to:
Share them with a partner. Compare similarities and differences. Swap with someone and do the same again?

Key question:
Why is identity and diversity important?
Sharing stimulus:

Watch Alike (running time 8.01 minutes) without any interruption. Initial thoughts and questions about the film should be shared with the rest of group. Explore some of these as lines of enquiry.

Discussion:
Four enquiry questions relating to the film to be shared with the group:

1. What do you think this film is about?
2. How did it make you feel? Did you like it?
3. What type of society is the film set in? Is it different to ours?
4. Is there anything that we can learn from this story about identity?

Dialogic teaching techniques should be used to probe deeper thinking and stimulate discussion amongst the group.

Summary exercise:
Pupils are to design a movie poster. Share examples of movie posters and taglines so they have an understanding of how they are designed. Share the following guidance:

- A successful movie poster should still be able to convey the message of the movie.
- It should also be able to summarise the emotions within the movie.
- The viewer needs to be able to look at the poster and relate to the movie through it.
- It's got to be a big, bold statement that works for the entire audience.
- This is where the colour choices play a very big part in movie poster design.
- Other details of the design can include characters, title and a tagline.

Plenary:
Return to the question from the start of the session: *Why is identity and diversity important?*
Follow-up question: *Is it fair to treat people unfairly just because of who they are?*

Power and Governance

Reflection activity:
'Starter for 10' – ask pupils to write down 10 words/ phases connected with what we've been learning about. Model a couple of examples, preferably from pupils' suggestions.

Introductory exercise:
Share the Roald Dahl quote: *'having power is not nearly as important as what you choose to do with it'* – in pairs ask pupils to discuss what they think this quote means. Share with rest of the group.

Ask pupils to write down examples of 'taking action' to bring about change. Model one or two examples by asking pupils. Ask them to think back to previous sessions where people have taken action (protests/ marches). Discuss as a whole group.

Key question:
Who has the power to bring about change?

Sharing stimulus:
Watch *Jungle Jail* (running time 7.42 minutes) without any interruption. Initial thoughts and questions shared with the rest of group. Explore some of these as lines of enquiry.

Discussion:
Four enquiry questions relating to the film to be shared with the group.

1. What is the film about?
2. Which characters have power in the film?
3. How does the main character bring about change?
4. How does he use that power?

Dialogic teaching techniques should be used to probe deeper thinking and stimulate discussion amongst the group.

Summary exercise:
Pupils are to design a storyboard for the film *Jungle Jail*. Share examples of a storyboard from the film *Up*. Share the following guidance with pupils so they understand what should be included:

- Storyboards are a hand-drawn version of the movie and are used as the blueprint for the action and dialogue.
- The aim of a storyboard is to get a feeling of what the story could be like as a final film.
- The storyboard artist attempts to show what it would feel like to watch the film in a cinema.
- Imagine you are the storyboard artist for Jungle Jail. Sketch out the film using images and notes for the film.
- Try to stay focused on the main parts of the film.

Plenary:
Return to the question from the start of the session: *Who has the power to bring about change?*
Follow-up question: *What do you think the quote 'with great power comes great responsibility' means?*

Peace and Conflict

Reflection activity:

Try and summarise the previous session in 3 words and 1 picture. Share with the rest of the group.

Introductory exercises:

Display a photograph of children walking to school in war-torn Damascus. Discuss what has happened using the 5Ws to prompt dialogue.

Children write down bullet points in a table under the following headings: 'why do wars start? / what is the impact of war?'. Discuss as a whole group.

Blackout poetry: Children create their own blackout poem from a news story about the Syrian war. Blackout poetry involves using a felt-tip pen to erase words from magazines, newspaper articles, or pages from books to create a poem through active destruction. Share an example of a blackout poem on the whiteboard to ensure the pupils understand what they are and how they are created. Provide opportunities at the end for pupils to share their poems if they wish to do so.

Key question:

What are the main causes and consequences of war?

Sharing stimulus:

Watch *Birthday Boy* (running time 7.51 minutes) without any interruption. Provide opportunities for children to share their Initial thoughts and questions with the rest of the group. Explore some of these as lines of enquiry.

Discussion:

Use prompt questions to encourage further dialogue:

5. When and where is the film set?
6. What has happened to Manuk's village?
7. Where is Manuk's dad?
8. Can this film teach us anything about peace and conflict?

Return to the whole-group discussion around the questions. Dialogic teaching techniques should be used to probe deeper thinking and stimulate discussion amongst the group.

Summary exercise:

Pupils write a screenplay for the next scene(s) for the film *Birthday Boy*. Share examples of a screenplay from the film *The Incredibles*. Share the following guidance with children so they understand what should be included:

- A screenplay is a written script by screenwriters for a film. They are used for feature-length and shorter movies.
- The movement, actions, and dialogues of the characters are included and narrated throughout the screenplay.
- In pairs, you are going to write a follow-on for the *Birthday Boy* screenplay.
- It picks up where the film ends but you can introduce other characters if you want. Think…
- Where does the action take place? What is happening? How are the characters acting - what are they saying and doing? Why is it important?

Plenary:

Return to the question from the start of the session: *What are the causes and consequences of war?*

Follow-up question: *Is there anything we can do to try and bring about peace in the world?*

Sustainable Development

Reflection activity:
Ask pupils to think over the previous sessions and choose what they've enjoyed learning about the most and why. Ask them to share with the rest of the group.

Introductory activities:
Display two photographs on the whiteboard – one of Vauxhall and the other of M&S both in Ellesmere Port. Ask the pupils what the two have in common. Share suggestions with the rest of the group. Explain to the pupils that they have both won eco awards in the past year for carbon reduction and conservation work respectively.
Introduce the term 'sustainable development' and ask the pupils to write down on a Post-it now what they think it is. Pupils can share with the rest of the group. Show pupils some definitions of Year 7 responses and ask them to compare their own. Share a definition of sustainable development with the group:
'Catering for the needs of the present generation using available resources, without compromising the needs of future generations'

Diamond 9 activity: display the 17 Sustainable Development Goals onto the whiteboard. Discuss them with the pupils and ask them if there are any that they don't understand. Ask the pupils to select the nine that they think are most important and organise them into a diamond 9 (most urgent at the top/ less urgent at the bottom). Whole group discussion should follow with pupils sharing their top and challenging each other's ideas.

Key question:
Are the sustainable development goals achievable by 2030?

Sharing stimulus:
Watch *Worlds Apart* (running time 9.06 minutes) without any interruption. Initial thoughts and questions shared with the rest of group. Explore some of these as lines of enquiry.

Discussion:
Four enquiry questions relating to the film to be shared with the group. In pairs, pupils write down their responses on paper and discuss the questions.

1. When do you think this film is set?
2. What do you think has happened to earth?
3. Do you think this realistic?
4. Can this teach us anything about sustainable development?

Dialogic teaching techniques should be used to probe deeper thinking and stimulate discussion amongst the group.

Summary exercise:

Pupils are to be given a choice as to which summary activity they want to do. Could include:

- Podcast
- Movie poster
- Storyboard
- Screenplay

In today's session, you can choose the activity you would like to use in order to summarise the film. It can be one from the list above or something else of your choosing.

Plenary:

Return to the question from the start of the session: *Are the sustainable development goals achievable by 2030?*

Follow-up question: *Whose responsibility is it to try and achieve these goals?*

Summary Session (Filmmaking)

Reflection activities:

'Knowledge dump': in pairs, ask the pupils to write down as many different things as they can remember on Post-it notes and place the scrunched-up pieces of paper into a bin. Once finished, pupils should share their bins with another pair and read what they've written. They should then select what they consider to be the most important piece of information and share it with the rest of the group.

Display images from the short-animated films used throughout the programme. Ask pupils to choose the film that they enjoyed the most and would recommend to one of their friends.

Pre-Planning:

Share the basic structure of a film with the pupils:

- **Set-up**: introduce story setting and characters
- **Conflict**: where you create a problem for your characters
- **Challenge**: where you make the problem even more difficult
- **Climax**: where you help the characters solve the problem
- **Resolution**: where you show the problem has been solved

Watch *The Scarecrow* (running time 3.23 minutes) without any interruption and then ask pupils to identify/ discuss in pairs the set-up, conflict, challenge, climax and resolution.

Creating:

Pupils spend time exploring the *Toontastic* iPad app. Ask them to look at the characters and scenes so that they can use them to storyboard their own animations.

Give pupils a blank storyboard so they can map out their short-animated film.

Sharing:

Encourage pupils to share their short films and ensure there is enough time to discuss each of the films.

Appendix B – Transcript for interview one

Edge Hill University

Interviewer:	Date:	Interviewee(s):
Daryn Egan-Simon	**25th January 2018**	**Buffy, Christy, Bobbie, Dave, James, Emma, Justin, Dav, Plasma, DJ and Harley.**

Context:

The interview took place before the start of the *Lights, Camera, Civic Action!* programme. This was only the second time I had met the children. The interview was held in the school's staffroom during the afternoon session.

The interview consisted of a number of semi-structured open questions all based around citizenship education. I explained that there was no pressure to answer any of the questions and that they could choose how much they wished to contribute to the discussion.

Before the interview started, I reminded them of the research project; exploring the use of short animated films for the teaching and learning of citizenship education.

I also explained that I wouldn't be answering any of the questions today and was just interested to learn how much they knew before we started the programme during the following week.

To protect anonymity, the children chose their own pseudonyms for this research. Only one child was absent on the day the interview was conducted.

Daryn: What do you understand by the term 'citizenship education'?

There is a bit of a pause/ reluctance to answer

Daryn: Would anyone like to go first? It's fine if you're not sure.

Buffy: I think it's education for people who are citizens.

Daryn: Thank you. What do you mean by that?

Buffy: Citizens? Like the people.

James: I think it means people that belong to a country.

Bobbie: It's like in superhero movies when they try and protect the citizens.

Daryn: In what way?

Bobbie: Don't know…heard it on a film.

Daryn: 'Okay, thank you. Would anyone else like to add anything?'

None of the children wanted to say anything more.

Daryn: So, *if* 'citizens' is about people and places, what do you think is meant by 'citizenship education'?

Plasma: It might be about helping people understand the language of a country.

Dave: Is it like where people from a group try to do it?

Daryn: In what way?

Dave: Like trying to educate small groups of people.

Emma: I think it's where citizens are coming forward to actually teach people in their own time. Or it could be the citizens are getting more and more educated which means education is becoming more and more important.

Daryn: Great, thanks. Would anyone else like to say what they think citizenship education is about? You don't need to worry about getting it wrong.

DJ: I think it means education for all citizens including adults and children.

Daryn: So, making sure that all citizens are educated?

DJ: Am I right?

Daryn: It's a good guess…I'm not going to answer any these questions today. I'm just wanting to have a discussion with you and find out what you know and think. Ok, next question…can anyone explain what human rights are?

Harley: I've heard of it but I don't know what it means

Emma: Does it mean like rules for humans?

Daryn: Could you give an example of a rule for humans?

Emma: Like don't kill people

Daryn: Ok, good. So, is that a human right?

Emma: Dunno

Dave: Has it got something to do with the law?

Daryn: In what way?

Dave: Like obeying the law…not robbing things.

Buffy: Humans have rights to have jobs…to have clean water…so it's basically what humans can have. Like the right to be in school.

Dav: I think it's like in school and having the right to learn.

Daryn: What do you mean by that?

Bobbie: Here we have the right to learn…right to teach…right to feel and be safe.

Daryn: Is that one of the school mottos?

Bobbie: Yeah.

Daryn: Do you think you have all of those rights?

Christy: Most of the time.

Daryn: What do you mean?

Christy: Like most of the time if people aren't messing about and stopping the lesson

Daryn: I see, thank you. Does anyone else want to say anything about what they think human rights are?

No one appears to want to say anything else

Daryn: That's fine. If something comes to you later on and you'd like to say it then please do…I'm going to move on to another question…

Daryn: What do you think it means to 'have power'?

Christy: It's not power as in like strength…does it mean like the prime minister or the president?

Daryn: Good. So, what types of power do you think the prime minister or the president has?

James: Like the power over their country.

Daryn: Can you think of an example?

James: Like to make laws and stuff…things like that.

Daryn: Do you think you have much power? Like in school, for example?

Justin: Yeah.

Daryn: Can you think of any examples?

Justin: You have the power to say whatever you want.

Daryn: Whatever you want?

A number of children simultaneously say 'no'

Dav: Does it mean the people have power to do something?

Daryn: Do you think people have got a lot of power to do something?

Dav: Some do

Daryn: Have some people not got a lot of power then?

Bobbie: some people have lots of power like the president. And some people, like us, don't really have any power.

DJ: yeah, we don't rule a town or a country.

Justin: you've got power in your brain.

Plasma: It's not just the president. In our school from year 6…we have people in charge of stuff…learning ambassadors.

Daryn: What do learning ambassadors do?

Dave: they help people so teachers don't have to do very much.

Daryn: They sound great…is anyone in here a learning ambassador?

Buffy, Bobbie and Christy: Yes!

Daryn: Do you enjoy it?

Bobbie: Sometimes but sometimes you just want to play with your friends

Buffy: Yeah – it's really good. I like helping people.

Christy: It's ok

Daryn: Well done…it sounds like an important role… I'm going to ask another question…does anyone know what I mean by 'armed conflict'?

Plasma: I've heard of it but don't know what it means.

Harley: Does it mean a battle or when people are battling each other?

Daryn: Can you think of an example?

Harley: No

Dav: Like when two men are fighting together with swords or like when there's a war.

James: Is it like…something to do with prime ministers…like when they have the vote new prime ministers and presidents and then they like fight over it?

Buffy: I was going to say the same. When people have the vote.

Daryn: You've both said something interesting there. Do you know what democracy is?

Emma: Yeah! It's where two countries argue for like making decisions.

Daryn: Think that might be diplomacy but great contribution. Anyone else?

Bobbie: It's like when you vote for a new president. And then you have a democracy to see if this president should stay or not…or a new president should come in.

Buffy: Or a prime minister.

Daryn: **Good. You've mentioned voting and democracy there. Have you learnt anything on British values?**

Quite a number of children say 'no'

Plasma: Never heard of it.

Bobbie: I've heard of it but don't know what it means.

Buffy: Does British Values mean the things that are important to Britain? So, things that are different….like things that Britain has and America doesn't.

Bobbie: Isn't it like when you value something that is really special to you?

Daryn: So, British Values as taught in schools are democracy, tolerance, individual freedom, and the rule of law…which it sounds as though you might have learnt about…and some people argue that they're not British Values but just values.

Buffy: I get it

Plasma: I don't

Daryn: It doesn't matter so much… I'd like to ask another question… do you think we all born equal?

Emma: No…

Daryn: How come?

Emma: we are not born equal because some people might be different?

Daryn: In what ways?

Dav: Like they could have different coloured skin.

Dave: We are not born equal because people might not look like you look.

Christy: I think we are all different but we all start as the same as babies…and we grow up the same…we just look differently.

Buffy: I don't think it means about looks and how we grow up. I think it means when we are born we are not better than someone else. Like I'm not better than Dav…and she's not better than me. We are both the same. Nobody is perfect. Nobody is better than anyone else. We are all equal.

Bobbie: Yeah, like I might be good at maths and Dave might not be but we're still equal. It doesn't matter.

Daryn: Good, thank you. Do you think people have the power to bring about change in the world?

There are some 'yeses' and some 'no's'

James: No. Like some people will disagree with that. Some people won't agree with it. Some people think you can't make a change.

Buffy: Yeah, they'll be like closed minded. They won't listen to anything anyone says. But if you're open to ideas you might.

Bobbie: People can make a change because they have…we have. When we did the songbirds we didn't want the birds to become extinct. We did lots of work to save the birds and told people so we've made a change.

Harley: And we've helped the zoo too to breed the birds. The good thing about spreading the word is that other people spread the world and more people hear about it.

DJ: Yeah but because they're illegal it will be technically wrong to own them. But we've helped spread the word.

Daryn: Would anyone else like to add anything?

Dav: what was the question again?

Daryn: Do you think people have the power to bring about change in the world?

Dav: A bit…like you make small changes but not change everything on your own

Dave: Yeah, you can do little things like not hurt people but you can't stop crime

Daryn: So, do you mean we've got the power to choose what we do?

Dave: Yeah

Daryn: Ok, good, thank you. Is there anything else you'd like to see changed in the world?

Justin: People keep on littering – they need to stop!

Buffy: I really love animals and litter is going into the ocean. I just want people to help the ocean and stop littering.

Plasma: Yeah, and global warming is like melting the ice.

Bobbie: I would like all of the bad people in the world to change.

Daryn: So, you'd rather they change than just get rid of them?

Bobbie: Yes, because you don't know what they've been through.

James: Yeah but if there were no bad people the police might not get much money! They would just be stopping traffic and boring stuff like that.

Emma: They'd be able to help more people if they didn't have to arrest so many bad people

Daryn: good point…anyone else?

Harley: All the plastic going into the ocean is killing the planet. That's the biggest problem.

DJ: Did you see the programme on plastic?

Daryn: Was that Blue Planet?

DJ: Yes!

Daryn: I've not seen it yet.

DJ: You should…It's really bad!

Daryn: I will, thank you…thinking about what we've discussed today about citizenship education, can you think of any animated films that might help children learn about the things we've been discussing?

There is a collection of 'nos' and 'don't knows'

Daryn: That's fine, maybe by the end of the programme you might be able…that's it…that was the last question…thank you for your time.

Appendix C – Transcript for interview two

Edge Hill University

Interviewer:	Date:	Interviewee(s):
Daryn Egan-Simon	**Date: 10th May 2018**	**Buffy, Christy, Dave, Morty, James, Emma, Justin, Dav, Plasma, DJ and Harley.**

Context:

The interview took place at the end of the *Lights, Camera, Civic Action!* programme. At this point, I had been working with the children every week since the end of January (around 4 months). The interview was held in the school's staffroom during the afternoon session.

The interview consisted of a number of semi-structured open questions all based around citizenship education. At the start of the interview we spoke about the importance of listening and when other people are talking. I explained that there was no pressure to answer all of the questions and they could choose how much they wished to contribute to the discussion.

Before the interview started, I reminded them of the research project and their involvement in the *Lights, Camera, Civic Action!* programme.

To protect anonymity, the children chose their own pseudonyms for this research. Only one child was absent on the day the interview was conducted.

Knowledge and understanding of citizenship education:

Daryn: What do you understand by the term 'citizenship education'?

Several children raise their hands

DJ: It's about like human rights. Well, not just human rights. Like everything like equality and that everyone deserves to be treated the same.

Emma: I think it's about er…could you come back to me – I'm still thinking?

Daryn: **Yeah, that's fine.**

Christy: Yeah, it's about human rights…like everybody has the right to be free…everybody has a right to a home…to food and drink. And everybody deserves to be treated equally.

Daryn: Good, thank you. Emma, would you like to add anything?

Emma: I think citizenship education is all about the different things like we should be treated fairly…we should have the same rights as everyone…we shouldn't be judged about how we look. We are all born differently.

James: Unless you're an identical twin!

Buffy: I think it's about when you're teaching people about human rights as that word 'education' is about what people teach you and about what you know. So, I think it is about people teaching you about human rights and equality.

Daryn: As I said at the start of the interview, I won't go around everyone asking for an answer. You're free to say as little or as much as you like. I may ask for a show of hands with some questions though Like the next one…

Daryn: Does anyone know what is meant by 'human rights'?

All but one child raises their hand.

Plasma: Is it like where you basically have the right not to go to prison?

Daryn: Good, did we see that in any of the films we watched?

Morty: Yeah! In Bear Story the dad got locked up!

Buffy: And in Jungle Jail!

Daryn: Good, so, we've got imprisoned against your will. That's a human right, anything else?

Dav: It's also like when you've got the right to do something like get married…like go to a different country.

Daryn: Yes, so certain rights are protected by the Declaration of Human Rights. Does anyone know what that is?

James: It's when you can do stuff that you really want to…like live somewhere else.

DJ: I think human rights means that we should all be treated equally…we can do whatever we want in life…expect from the cruel things…we should all be treated the same and judged by who we are and not what we look like.

Dave: you know Emma said we can do anything we want? Well we can't steal…

Morty: She meant expect for the cruel things!

Harley: We can't escape from prison!

Daryn: Yes, I think I get what you're saying.

Morty: We should have freedoms but not the freedom to hurt other people.

Buffy: There needs to be some type of laws and protection! I think that human rights are the stuff that we are allowed…should be able to do. Like the things we should be able to do and rights we should have. For

example, people can't say you can't marry that person or that you're going to jail just because you're different.'

Dav: Yeah, that's right

Buffy: It's Like in Zero where they were sent to prison because they were made out of black wool.

Justin: They weren't black – they were brown!

Daryn: Do you think it was about the colour of their cotton?

Christy: No, it's because they were both zero! They were nothing.

Daryn: So, what was it really about?

Christy: Treating people different because they look different.

Dav: Human rights?

Daryn: What do other people think?

Emma: It's about human rights and how people lose those rights if they're not treated right. Like going to prison or getting beaten up because you're a different number or something.

Daryn: Good, thank you…right, I'm going to move on to the next question. What does it mean to 'have power'?

DJ: Does it mean you've got the power to do something?

Daryn: Could you think of an example?

DJ: Like when you are in charge of a country…

Dav: Like Theresa May!

Plasma: Or like Donald Trump!

Christy: I think what it means is when you've got enough control to actually do something…like the police have the power to put people into prison. And like the queen has the power to change the laws.

Dave: Like certain people have a different amount of power. Like some rulers are different to some others and they might say 'if you don't live by my rules then this will happen'.

Emma: Ok, so power means you have the confidence and bravery to change things that you don't think is going right. Say there's an argument…and as a bystander you don't think what's happening is right, you can have the power to say or do something.

Buffy: People usually think that children don't have power but then I think differently. We have got power…we go out to places…we stand up for things we think are right…like last year when we stood up for the songbirds…people think we don't have power but we changed peoples' minds. We have the power to change minds.

Justin: You know what you said about the songbirds…you might have the power to tell people but it doesn't mean they're going to listen to you. We're not that important.

Daryn: It's a good point. But maybe just raising awareness of these issues is a powerful act…One of the ways that people use their power can be to go to war. We did a session on the impact of war, can anyone remember any of the consequences of war that we learnt about?

Plasma: it can destroy the internet

Daryn: What do you mean?

Plasma: If people can't use the internet or phone lines because they've been bombed.

James: Yeah because they can't tell people that they are in danger if they can't talk to anyone

Dav: Wars can kill people!

Dave: And it destroys people's education

Daryn: How does it do that?

Dave: Like if they bomb schools that the kids have nowhere to go to learn.

Emma: Yeah, the impact of war is that it can distract your education. You could end up homeless if your home is being bombed. And you could lose your loved ones.

Buffy: It could make people sad. Like remember when we watched Birthday Boy…the little boy is pretending to be his dad and then he gets the birthday present...and his dad is dead…and his mum is like really sad.

Emma: Buffy, can I just interrupt for a moment? At the end of the movie the mum was still alive.

Buffy: Yeah, I said the mum was sad not dead.

Emma: Oh.

James: He wasn't pretending to be his dad, he was pretending to act out war as he had seen war being acted out.

Daryn: Good point. So, is that another impact of war on people?

James: Yeah!

Daryn: Anyone else like to add anything?

No one does.

Daryn: I asked you this question during the first interview and I'd like to ask it again…do you think we are all born equal?

Morty: No, like some people are born in countries where there are bombs going off and stuff…like what's that country called?

Dav: Syria?

Morty: Yeah, Syria.

Dave: Yeah, I think that people that are born in countries that are more poor should have the right to have a better life. But no because they don't have clean water like we do.

James: It's like human rights!!

Plasma: Yeah, like some people don't have human rights or a lot of food or they can't go to school and all of that stuff.

Daryn: Is it different if you're born in the United Kingdom then?

Dave: Yeah, you'll be fine.

Buffy: I think we should be born equal but in reality we're not. Like people get treated differently because of the way that they look or their colour and stuff.

Emma: Thing is we're not all born equal, people with dark skin usually come from a different country. And some of those people coming from different countries don't have human rights and can be homeless…but then they can come to England and get a good education for themselves and for their children. And they want a proper job and stuff but like people aren't letting them in and it's not really fair.

James: People are letting them in

Emma: They're not!

Buffy: But if they're homeless, how do they afford the tickets to England?

Emma: Because they might have a tiny bit of money.

Morty: You know the catholic community go around helping people – they help people with food and sometimes money.

James: Daryn, do you know these people who are put into camps? And then eventually they are brought into a safer country.

Daryn: Yeah, does anyone know what they're called?

Dav: Yeah, refugees!

Buffy: Yeah, people have to flee their countries because of war and they want to save their families so they come to places like England to stay safe.

Daryn: So, should we help them feel safe?

There are lot of audible 'yeses'

DJ: I remember when we did those global things where people need food and we put the different things into boxes – what was the most important to the least important.

Daryn: The Sustainable Development Goals?

DJ: Yes them! It was all about the planet and what people need to survive.

Daryn: Yes, good…so, whose responsibility is it to try and make the world a better place?

Lots of the chidlren say 'ours' at the same time

Plasma: It's ours as we need to make a change.

Harley: You need lots of people to make an awareness so other people know. Or like powerful people like the queen can make an awareness you could make the world a better place because.

Buffy: if everyone followed the rules and didn't do bad things…and even if they have done bad things, help them to become a better person rather than just leave them alone.

James: You know the queen doesn't have all the power of England because she's told to do stuff by the government.

Justin: I think we should be helping to make the world a better place. We should be helping our communities and also animals.

Harley: Yeah, we should be helping endangered animals like elephants and rhinos.

Daryn: Ok, thinking about what you've said and the work we did on the Sustainable Development Goals, what do you think is the biggest issue or threat facing the planet?

Dave: Global warming!

Daryn: Why do you say that?

Dave: Because every day the world is getting warmer and warmer.

Dav: Isn't that a good thing?!

Buffy: No, because the polar icecaps will melt

DJ: and their habitats will be destroyed…penguins and polar bears…so it isn't good if it gets warmer. It's bad.

Emma: I reckon cold machine could be put into the Antarctic to keep it cool…like air conditioning.

James: No! That would just cause more pollution!

Christy: Yeah, I think it's pollution too!

Justin: Did you know that in 20 years' time all petrol cars will be illegal?! That's because they cause too much pollution…I want an electric car.

Daryn: Thank you. Anyone else?

Buffy: Yeah, I think the world's biggest problem is poverty because people don't have homes and that's really not good.

Daryn: Good, thank you. Right, we've only got time for one more question…

Daryn: Thinking about what we've been learning about, do you think films can help children learn about citizenship education?

Quite a number of the children say 'yes'

Dav: yeah, I think more films should be made. You could make a film to show people what happens to planet in like 100 years' time to show them the effects of pollution and that.

James: There is one! Remember the film we watched with the aliens and it shows you earth like in the future if we carry on polluting and that.

Daryn: Worlds Apart?

James: That's it!

Justin: Yes, because if the children aren't stupid then they can definitely learn about it.

Daryn: Let's please not call people stupid.

Buffy: It helped us learn.

Plasma: Yeah, because we watched those films and we learnt stuff about human rights and how you should treat people…like in Zero, it showed you that you shouldn't put people in jail for nothing or just because of the way they are born.

Emma: Daryn, you know how you worked with us to help us understand the meaning of human rights? You should go to other schools and help other children learn about citizenship education.

Daryn: Thank you. Do you think it's important that other children learn about this too?

Buffy: Yeah, pupils need to know about human rights and that.

DJ: and all the other things we learnt about.

Daryn: Good, thank you. Would anyone else like to add anything? Or does anyone have any questions?

No one does.

Daryn: Ok, I'll just finish by thanking you for being interviewed and for your involvement in the research. It's been a pleasure working with all of you. Thank you.

Appendix D – Transcript for interview three

Edge Hill University

Interviewer:	Date:	Interviewee(s):
Daryn Egan-Simon	**September 25th 2018**	**Buffy, Christy, Bobbie, Dave, Morty, James, Emma, Justin, Dav, Plasma, DJ and Harley.**

This follow-up interview took place in September 2018, it was roughly three months after the *Lights, Camera, Civic Action!* programme and was conducted to explore some of the themes which had emerged from the initial data analysis.

To protect anonymity, the children chose their own pseudonyms for this research. All the children were present for the interview.

Daryn: **Can anyone remember what we were learning about through the *Lights, Camera, Civic Action!* programme?**

Buffy: Citizenship education.

Daryn: Good…and do you think it helped you to develop your knowledge and understanding of citizenship education?

There are a number of audible 'yeses'

Morty: I don't really understand what it means

Dave: What you didn't understand?

Morty: What it means.

Daryn: That's fine. Can anyone help?

Bobbie: Yeah, we were learning about stuff like poverty. And you know how people have human rights? It's about like human rights.

Harley: Everyone should have the right to freedom…water…food…and

Dave: Education

DJ: Yeah, education.

Morty: Oh, so that's what it's about? Like human rights?

A number of audible 'yeses'

Buffy: Didn't we do stuff about the global rights? Like the countries who came together and said by this year we are going to try and have all this.

Daryn: Yes, the global goals.

Buffy: That's it.

Daryn: Can anyone remember which film we watched when we did that session?

Christy: It was the one about the aliens and the bear.

Justin: They destroyed the planet

Buffy: No they didn't, it was the pollution!

Justin: thought it was the aliens

Buffy: they came down and found the bear and then watched what happened

DJ: It was set in the future

Daryn: Good, I think you're all right. It's good you've remembered it…thinking of the other films, which one did you like the most and why?

Emma: I liked the film that I think it was called Zero because it taught me about like human rights…

Dave: Was that one about being equal?

Few audible 'yeses'

Emma: I thought it was about human rights

Daryn: It could be both…you're right it was the film we used when we did the session on equality but it also covers human rights. Can anyone think why?

Buffy: Because he gets put in prison for nothing

Justin: And he's not allowed a family

Daryn: Good, well remembered. Did anyone have anything other than Zero as their favourite film?

Dav: I really liked Bear Story

Daryn: Why's that?

Dav: Don't know…just really liked it…the song.

Emma: What song?!

Dav: The romantic song

Lots of laughter around the room

Dav: Oh, I dunno…just liked it…ok?

Daryn: That's fine. Anyone else?

Bobbie: I can't remember what it's called but wasn't there one with an orange person?

Buffy: And a blue person and they faded

Dave: Alike!

Bobbie: I really like Alike because it like…it shows that some people can actually make other people happy.

Buffy: I've probably got a draw…it's either the alien one when they have to escape because of the pollution or…like Emma…it's Zero because it shows you that just because people have different colour wool…or skin…it doesn't matter, you don't treat them differently.

Morty: Wasn't there another one called birthday present or happy birthday?

Christy: Birthday Boy, isn't it?

Daryn: Yes, that's it.

Harley: And there was Jungle Jail

DJ: Yeah, that was a good one!

Emma: There's no sense in Jungle Jail!

James: Yes there was, there was a big man and a little man and the little man becomes powerful and everyone is scared of him.

DJ: Wasn't it just a dream?

James: Yeah

Daryn: It's really interesting that you've remembered all of the stories. Can you think of any benefits of using film to learn about citizenship education?

Buffy: Yeah, like some children don't like just listening to people…they get bored…and they start fiddling…but with movies it's a nice way for them to learn because they're focused on the movie…thinking this really good but then it also puts into their mind when you ask questions and they know that this is important and all that.

Plasma: Can I just ask what the some of the films were about…like the alien one and the birthday boy one…I just didn't get them.

Daryn: You've sort of answered my next question which was going to be what are the downsides to using film? So, can we come back to that shortly? Can anyone think of any more positives?

Bobbie: It can help people to understand stuff.

Dave: It's more funner…instead of telling them stuff they can enjoy watching it.

Christy: Yeah, it's fun…it's like a better experience of learning…cos' when someone tells you…I dunno…when you watch a movie you can memorise it better.

Daryn: Why do you think that is?

Christy: Like it sticks in your mind.

DJ: you know the other films like Zero and Bear Story…I could understand them like more better…cos' they were longer but also there's more emotion in them so you can tell how the characters are feeling.

Daryn: So, do you think films make you think about life?

Emma: Yeah!

Harley: They can help you think about life.

DJ: Yeah…you can see how other people might solve problems in real life.

Christy: We think about films when there is a deep meaning in them.

James: Some films have a big message that could change the way you think about something in life.

Dave: They make you think as they have unanswered questions which will make you rack your brains just looking for an answer.

Justin: If you actually think about what's going on in the film then you can learn loads about it

Daryn: Good, thank you. Ok, going back to the point DJ made before…do you think there are any disadvantages of using film?

Dav: Like the internet…if you haven't got good internet then the film won't play.

Justin: Like when we tried to watch the alien film! You need like 4G to do it!

Daryn: Yeah, so there can be problems with the technology. Anything else?

James: One of the disadvantages is sometimes you don't understand it as well…so, if you're a younger child…like in Year 3…they might not get it as well. Sometimes it's just harder to understand as they don't say this is about 'equality'…they don't tell you, it's more showing you.'

Daryn: Ok, good. Do you think there's anything else other than films that we could have used to learn about citizenship education?

Dave: Leaflets!

A number of audible 'no's!' around the room.

DJ: What about poems?

Justin: We did poems! We did those blackout poems.

DJ: Oh yeah

Harley: We could use songs or pictures

Dav: I would prefer to draw a picture.

Daryn: Good, thank you. Just thinking about the sessions we did, do you think there were any activities within those sessions that really helped you to learn?

Emma: Yeah the human rights one…it learnt me that everyone needs to be treated properly.

Dav: Jungle Jail!

Daryn: Sorry, I don't mean the films that we watched but more the things we did…created during the sessions.

Bobbie: I really liked the movie posters we did.

Christy: Mine was the thing where you had to write the thing in the middle and the things coming off it.

Justin: Oh, I know that!

Daryn: The mind map?

Christy: That's it!

DJ: I just want to draw

Harley: Yeah, I liked the drawing stuff…not really the writing stuff.

Daryn: Ok, good. So what else would you change about the programme?

Emma: Yeah…the fact that you do a bit of work on the thing and then you actually watch the film and then you talk about it…why can't you just watch the film first…and then do work based on the film?

James: That's what we did!

Justin: We made an animation!

Emma: No, no…we did a mini activity before the film...like when we had to look at what's in the picture and stuff…like why can't we go straight into the film? And then you could do everything else after.

Daryn: That's a very good point, so maybe start with the film instead.

Buffy: I actually preferred it the other way.

Christy: Yeah I liked it the way that we did it.

Harley: I wouldn't change it. I liked the picture thing because then you watch the video and you're like 'oh, that links to that picture!' and you can match it up

Emma: Yeah but I think sometimes it's just a bit harder.

DJ: I know what Emma is saying but I reckon you should stick with how you normally have it…because you'd be coming in and watching a film and wouldn't really know why you were watching the film.

Emma: No, no…have a discussion first but instead of doing that mini activity…do a discussion about what it might be about…so you've got like a bit of an understanding.

Dav: We don't want to know what it's about! No point watching it!

Emma: No! What it's based on!

Daryn: That's really good suggestion…thank you. Anyone else?

Justin: You could like change up the movies so that you don't like use the same movies every time.

Daryn: It's interesting you said that because since doing the programme there's a film that I found which I actually think would have been better than one of the films we used.

DJ: You going show us?

Bobbie: Can we see it?

Harley: What's it called?

Dav: Can we watch it?

Daryn: Ok. We've got some time left so we could possibly watch it and then try Emma's suggestion which means watching the film and having a discussion without doing anything first.

Emma: But we could have a mini discussion about what we think it *might* be about…

Daryn: Good, let's try that then…

DJ: But if we have a discussion about it first then it's going to ruin it! I like it when you just talk about like the picture or whatever

Buffy: Yeah, or what we did last week like human rights

Emma: Fine…we won't change it if you all like it!

Buffy: No…we'll try out your idea

Emma: No, no…we just won't do it anymore

James: Will you be doing this with another group of pupils?

Daryn: I don't know yet.

DJ: In this school?

Dary: No, probably not. Would be probably be a different school.

DJ: Cool

Daryn: Right, before we watch the film, would anyone like to add anything else?

There are a few audible 'no's'

Daryn: Ok, well I'm going to pause the interview so we can watch the film and then have a discussion about it afterwards. We aren't going to do any activities before it.

Interview is paused while the group watch the film The Box.

After the film has finished:

Daryn: So, what do you think film is about?

Emma: The films about this boy that basically has a box and goes in with his cat and basically like a couple of minutes later he's in a dump.

Dave: A couple of minutes later?

DJ: Oh…he's basically left in a dump.

Buffy: It's a refugee camp

Emma: Ohhhhh…then an earthquake comes?

Christy: I think it was bombs

Emma: And then the refugee camp gets destroyed and he walks in the desert for ages and thinks his mum and dad are there but actually not…and comes across a river and wants the cat to get on…

DJ: It's the ocean

Emma: The ocean…whatever…and then he makes a boat out of his cardboard home and then asks the cat to get on but the cat doesn't want to…so he just sails on without the cat.

Buffy: I think Emma has told us what's happened but not what it's about

James: I think what's happened is that he went in that little home thing and the bombs outside because of a war and his house got destroyed when he was asleep…and I think all the houses got destroyed and then it became like a refugee camp…and he chased after his cardboard box because that's all he had from this house…and he saw his mum and dad but they were like not real.

Harley: He saw seagulls and seagulls are by the sea and by the land as well…so he went by the ocean and made a cardboard boat…and then he just sailed off…and his cat was crying.

Dav: Cats don't cry!

Bobbie: Yes they do!

Morty: Do they?

Bobbie: Yes…mine do.

Dav: Everything has feelings

Daryn: Ok, good. So, a couple of you have mentioned his mum and dad. What do you think has happened to them?

DJ: They probably died.

Dave: They probably got killed by the bombs.

Daryn: What do other people think?

Buffy: Well basically I think everybody else has said what the story is…basically what happened…but not what it's about…does that make sense? I think it's about people…so it's about the war and how people have to flee and have to go to different places that they don't know and they have to leave precious things behind…like a cat.

Christy: I think he had a flashback…like when he was in his cardboard box…when he was in his house…and when he opened the door, that's when he remembered.

Daryn: So, you think that first bit is a flashback?

Christy: Yeah.

Harley: I have something to say about the film…it's one of those films…just wrapping it around…it's a film about a refugee boy…I don't know why he makes a house out of a box…

Justin: That's all he had!

Harley: Yeah, I know but…a five year old could recognise that area…

Bobbie: How do you know he was five?

Harley: I don't…but he's young…

Dave: I don't even think a little kid will know what's happening

Buffy: How do you know he's even five though?

Harley: It doesn't matter…he's little…he could probably recognise that it's not his home…but he just transforms the box into something else. I just don't get it…when he transforms to the refugee camp…is that just his home? Are broken bits of his home now the refugee camp? Because if it is…doesn't it make sense that he just lives there…

James: No! His cardboard house evolved from a house to a shelter to a boat…so he could get away.

Daryn: Do you think the film is linked to anything we've already learnt about?

Christy Yeah, refugees!

Bobbie: And poverty!

James: It could be about like human rights because he doesn't have any human rights…he doesn't have a home…or shelter…he doesn't have all the human rights so I think it's about that.

Morty: I know it's about a refugee little boy but all the other films are about stuff…like human rights…but that film hasn't got like a specific thing what it's talking about.

Christy: I think there's a war because if you show one of the scenes there's like a bombing…like in the distance.

Justin: I thought they were having a party with like firequakes

'Firequakes?!' – numerous responses. Laughter ensues.

Justin: Whatever they're called…fireworks.

Dave: Yeah, that was the beginning when they were celebrating!

Justin: Well how was there war?

Christy: They were celebrating bonfire night and the next day they died!

Justin: Where's the war part in there?

Christy: Because they became refugees in this country because of all the bombing!

Emma: They were just celebrating and then the next day…like 24 hours later…a war happened…how is that even possible?

Dave: They were probably invading a different part of their country

Buffy: I think what Justin means is that you can't become a refugee overnight which you actually can.

James: I think what he thinks I'm saying is a war started overnight but I don't think it did…I think there was already a war.

Daryn: These are all really good points. I'm going to show you the last minute of the film now as it actually explains what the film is about.

End of interview.

Appendix E – Transcript for interview four

Edge Hill University

Interviewer: Daryn Egan-Simon	Date: 16th October 2018	Interviewee(s): Year 5: DJ, Buffy, Bobbie, Plasma, Justin, and Christy.

Interview context:

This follow-up interview took place in October 2018, it was roughly four months after the *Lights, Camera, Civic Action!* programme had concluded and was conducted to explore some of the themes which had emerged from the initial data analysis.

To protect anonymity, the children chose their own pseudonyms for this research which have been used for transcription. For this interview, the group were divided into two smaller groups.

Daryn: So, thinking about the films that we watched as part of the programme, did you think any of the films we watched were engaging to watch?

Christy: Yeah

Buffy: What does that mean?

Christy: Like you're fixed into the film…like you want to be quiet and watch the film.

Daryn: Yes, so if you think something is engaging it means you find it interesting and you're really quite into it.

Buffy: Oh yeah, there was…except for Birthday Boy…that was quite creepy.

Christy: I liked Alike and Zero.

Daryn: Why?

Christy: Because they had loads of expression and they showed you a lot…like how the world actually is.

DJ: How about Jungle Jail?

Daryn: Why?

DJ: Because there's this tiny tiny bug and this big big man and he was scared of this tiny tiny bug.

Bobbie: So, I think that my favourite film was probably Zero or the other one.

Buffy: What's the other one?

Bobbie: Let me think…oh, Bear Story because it was like we don't like you and then they were put in Jail and all that…and then they both got out…and went back to his family who weren't there…which was sad.

Justin: I like the film called 'Infinity'

Plasma: Infinity?! Do you mean Zero?

Justin: Oh yeah.

Daryn: Do you want to add anything else?

Justin: No.

Daryn: Anyone else? No, that's fine. OK, so the next question is about how the films might have made you feel.

Justin: Emotional

Daryn: In what way?

Justin: I mean sadish.

Daryn: Any in particular?

Justin: There's just a strange feeling about it. I don't know how to describe it…there's just a strange feeling when you watch it…it makes you shiver at the back of your spine.

Daryn: Was that any particular film?

Justin: Oh…Bear Story.

Daryn: That's interesting because when you did the mind maps quite a few people wrote 'sad' when writing about how it made them feel…and I guess I'm interested if that's the same for any of the other films?

Bobbie: Not really.

Buffy: Actually…sort of Zero because just because of their colour doesn't mean that they should be chucked in jail.

DJ: It made me angry!

Daryn: Which one?

DJ: That Zero one…he was thrown in jail for no reason at all…it doesn't matter what colour you are!

Daryn: I can understand that…and sadly it happens to real people.

Buffy: That's human rights!

Daryn: Yes, you're right.

Christy: And because he fell in love with someone who was like him he put in jail and I think that's really unfair.

Daryn: Good, you've mentioned 'angry' and 'sad' did any of the films have the opposite effect for anyone?

Plasma: What happy?

Daryn: Well, yeah.

Plasma: No!

Buffy: Well, actually, yeah…Jungle Jail.

DJ: Yeah! Jungle Jail because it was funny!

Plasma: It wasn't that funny because it was actually just a dream!

Bobbie: It wasn't even funny because it was like human abuse.

Justin: What was the point in Jungle Jail as I don't think I got it.

Christy: Neither did I.

Bobbie: Yeah, what was it about?

Daryn: It was during the session on power…what it means to have power…and how you use that power.

Justin: Oh yeah.

Daryn: That actually leads me on to the next question…it's been a while since we did all of this…I think we started it in January…which is quite a long time ago…so the question I want to ask is…do you think watching those films has helped you to remember the things we were learning about?

There are four audible 'yeses'

Buffy: It has actually…because like you go…'this is a fun movie' but then you really think about it and you go…what movie were we watching that week…and then you remember the thing you were focussing on.

Daryn: Could you give me an example?
Buffy: Yeah…so during the first week we did the Bear Story to represent human rights and how nobody should be kept in a cage or in a prison against their own will.

Christy: Yeah, so that was basically about freedom.

Bobbie: Are we allowed to talk about The Box?

Daryn: Yes, sure.

Bobbie: It did help me watching the films. I remember all the films but I don't always remember *why* we were watching them.

DJ: We could spend more team before watching the movie talking about what it's about…not saying what it's about but the thing that we're going to be learning about so then we know what to look for.

Daryn: I think that's a really good point…and one I'm currently thinking about so thank you…right, I'm aware that a few of the films didn't have any dialogue in them

Plasma: What's dialogue?

Daryn: Where characters are talking. So, there was no dialogue in Alike or Bear Story or Jungle Jail. Just thinking about that…my question is…do you think not having dialogue might have made some of the films a bit confusing to follow?

Bobbie: No

DJ: Not really

Justin: No

Christy: Actually… Alike…I actually understood it a bit better because it's like really funny.

Justin: You know the one with the pollution…don't know what it's called…

Daryn: Worlds Apart?

Justin: Yeah…I don't know why the alien comes in and take the teddy bear…that's bit confusing.

Plasma: the alien invasion one?

Buffy: Yeah, I was confused at the start of that…because there's these things walking around and searching houses and you're like what is that thing and what's it doing in that house?

Daryn: Maybe one of the reasons that Worlds Apart was a bit confusing is that it jumps across two different time zones.

Bobbie: Does it?

Daryn: Yeah…it was set in the present and then jumps forward maybe fifty years or so.

Justin: Oh.

Daryn: D**o you think watching the films helped you to discuss some of the things we were learning about?**

Justin: It depends on what kind of kid it is.

Daryn: Sorry, I meant for us as a group?

Bobbie: Sort of.

Daryn: What do you mean by sort of?

Justin: If you're trying to understand a child from another country and they don't understand the language then maybe like they will understand it more…like Alike.

Daryn: Good. So, do you think the films that we watched helped us to discuss the things we were learning about?

Bobbie: I think it sort of did because some of the movies we had like a bigger discussion so we understand it more…so we get more of the understanding about the film…but the alien one…

Buffy: Worlds Apart?

Bobbie: Yeah, Worlds Apart…so some people didn't really get it which might affect their understanding of the topic.

Daryn: That's a really good point. So, if we watch the film but don't really understand what it's about then it might be difficult to take part in the discussion?

Bobbie: Yeah

Daryn: Did any of the films change your attitudes in any way?

Number of audible 'yeses'

Buffy: They did in my opinion because they sort of…like sometimes you wouldn't even think about things like pollution but this changes the way I think about it…and you'll be like actually this might happen one day and this might happen to us…and I don't want our next generation to not have what we've had.

Christy: That's like the same for me but slightly different…like Zero changed my attitude like, just for example, say if someone has lost their leg and they've got an electric leg…well just because of that then I shouldn't treat them any differently.

Daryn: Thank you, does anyone else want to add to that?

DJ: Not really

Daryn: That's fine, anyone else? Ok, so this is the last question and it's about the films you made at the end of the programme. And I want you think about what your film was a about and why you choose to make it?

DJ: Well, ours was a bit like Jungle Jail it was about a mermaid and a witch and the witch has too much power. Oh, and there was this big crab too.

Buffy: Mine was about people who don't have stuff.

Christy: Isn't that poverty?

Buffy: Yeah

Christy: Well, mine was about deforestation and how people should respect the planet…because if you think about it, only 2% of the world is actually forest…and we're actually destroying that forest.

DJ: It's not us! It's all those stupid people who chuck their rubbish out.

Daryn: Yes, I think you guys are doing an excellent job in trying to save the planet. Would anyone else like to share what their film was about?

Justin: Mine was about global warming…and people had to live on a spaceship because the earth was on fire.

Daryn: Thank you. Right, does anyone have anything else to add or ask?

DJ: What was the Bear Story about?

Christy: It was about like freedom

Bobbie: It was about human rights!

Justin: Do you know using films to teach about stuff…does it work?

Daryn: What do you think?

Justin: Yeah…think so.

Daryn: What I would say is that I think some films work better than others in teaching citizenship education…you know…from what I've seen and heard I think a film like Zero is more helpful for learning about equality than say Alike is about learning about diversity. But that's just my opinion.

Buffy: I don't think Birthday Boy or…what's that other one?

Bobbie: Jungle Jail?

Buffy: Yeah, Jungle Jail! I don't think they were as helpful.

Daryn: It's a good point…as I said to a few weeks ago, it's why I would use The Box rather than Birthday Boy if I was to do this programme again.

Christy: Yeah, that was better.

Justin: What's this technique called…teaching people with films?

Daryn: Good question…I guess it's just teaching through film.

Justin: Oh ok.

Daryn: But there are lots and lots of ways you can teach with film in the classroom…and hopefully you've enjoyed learning through film

Number of audible 'yeses'

Daryn: Good. Right, the end of the interview. Thanks again.

Appendix F – Transcript for interview five

Edge Hill University

Interviewer: Daryn Egan-Simon	Date: 16th October 2018	Interviewee(s): James, Dave, Morty, Emma, Dav and Harley

Interview context:

This follow-up interview took place in October 2018, it was roughly four months after the *Lights, Camera, Civic Action!* programme had concluded and was conducted to explore some of the themes which had emerged from the initial data analysis.

To protect anonymity, the children chose their own pseudonyms for this research which have been used for transcription. For this final interview, the group were divided into two smaller groups.

Daryn: Thinking about the films we watched, do you think they were engaging? Do you know what I mean by 'engaging'?

There are a number of audible 'yeses'

Emma: Well, I didn't really enjoy The Box…didn't enjoy Birthday Boy…didn't really like Alike…

Dave: So, you didn't like any?

Emma: No…I liked Zero and the Bear Story…they're the only interesting ones.

Daryn: Ok, good, thank you…so, for you, are those the two that you found most engaging?

Emma: Yeah…they had really interesting stories

Daryn: Good, anyone else?

Dave: There was one about war and aliens?

Harley: Birthday Boy!

Dave: Yeah, that's it.

Daryn: Why?

Dave: Because there was this little boy…and there was this war happening and because he saw that much of the war he was pretending to be someone from the army…and like threw a grenade and shot guns.

Daryn: Anyone else?

James: Jungle Jail

Daryn: Why?

James: Because it was funny to watch but also serious…if you get what I mean?

Daryn: Please, try and explain if you can…

James: So, there was this small guy who went into prison and then this big guy who picks on him but then the big person gets scared of him…so the other guy has all the power and then everyone is scared of him.

Harley: I just don't know why there was so much shouting in it!

Daryn: Yes, maybe I need to think about that when picking films. So, next question, how did the films make you feel? If, at all, anything?

Emma: Yeah, the Zero one made cry a bit…well, not cry! But made me a bit sad.

Daryn: Why?

Emma: Because of the way he's treated…it's not very nice…but at the end it's happy.

James: Do you know that thing when people were quite racist to people…wasn't the person king something? And did he say a famous speech? And he stood up for black people?

Dave: Martin Luther King?

James: Yeah, him!

Daryn: Yes, that was in America during the 1960s.

Emma: That's why I liked that Zero film! It shows that everyone needs to be treated fairly. That's why I liked it.

James: Because in the Zero film, that's what would happen! Because some of them weren't allowed on the same bus like Zero wasn't allowed to play with different numbers.

Emma: Why?

James: Because they different coloured skin.

Emma: Yeah, I know that…but why?

Dave: That's just what people believed in.

Emma: I just don't get what's so bad about different coloured skin.

Dave: Nothing now but some people had a problem back then.

Daryn: I think it's good that you're learning about equality in schools and how some people throughout history have stood up against unfair treatment of people. Anyone else want to add anything?

Dav: I really liked the end of Zero because at the end they come out of prison.

Morty: Because they had a baby which was zero and zero which was then infinity

Dave: That box one because I felt guilty for the kid with the box because all he had was a little box and a cat. And he has to leave the cat.

Emma: I would actually do that…if the cat doesn't want to go in then I'd just leave it and go off. It's the cat's fault.

Daryn: Ok, thank you. One of the things I'm interested in is whether films, as stories, can help you to remember the things you are learning about? So, with what we've been learning about, do you think they've helped you to remember?

Number of audible 'yeses'

Emma: Yeah, so like…human rights and…

Morty: Equality and poverty as well

James: Yeah, and you know the world one…that teaches us to keep our world healthy and stuff or that's going to happen.

Dave: We might have to repopulate on Mars.

Harley: Can you live on Mars?

Dave: Not now but we will be able to

Daryn: I suppose we don't know where humans will be able to travel to in the future but hopefully we can look after this planet too.

Number of audible 'yeses'

Daryn: The next thing I won't to ask you about the films is about dialogue.

Harley: What's that?

Daryn: It's when people are talking…which in most of these films…there isn't any dialogue at all. Do you think that it makes them confusing?

Dav: I think it makes them more better.

Daryn: Why do you think that?

Dav: Well, sometimes when people are talking they can go off the subject. But when it's just acting it can get more to you.

Emma: Do you which ones actually have speech?

Daryn: Bear Story doesn't have any, Zero has a narrator, there's none Alike or Jungle Jail…

Harley: There is!

Daryn: Sorry, there are sounds but there isn't any dialogue. In Worlds Apart there's some news coverage but no dialogue between characters. There's a bit in Birthday Boy and none in The Box.

Emma: I think it probably helps more with speaking…not loads as it might get boring and go off track but some.

Daryn: Ok, thank you. My next question is actually about you all talking. Do you think the films helped you to discuss some of the things we were learning about?

There are a number of audible 'yeses'

Dave: Yeah, I think it helps you to understand it a bit more.

Daryn: So, do you think having the group discussions after each film was helpful?

Emma: I think we should do everything after the film.

Daryn: Everything?

Dave: No, I think it works to do some things before and after. Like when we watched Birthday Boy and you showed the picture of the children that helped to show the effects of war.

James: Wasn't Birthday Boy in a different country?

Daryn: Yeah, South Korea. That's one of the reasons I said I would've used the box if I were to do this again. I don't know….what are your thoughts; The Box or Birthday Boy.

James: The Box

Morty: Box

Emma: The Box

Dave: What would you use Birthday Boy for though?

Daryn: I wouldn't…that's the thing with short animation, there's so many great ones and more and more get made each year so I think it's fine to replace a film with one that you think might be better to use.

Dave: Ok.

Daryn: I'm going to ask another question, and this one is quite difficult. Did any of the films change your attitudes towards anything?

Emma: I didn't really know anything about human rights before so that changed.

Dave: I didn't know about human rights either.

James: Or me.

Daryn: Good, so thinking about that did any of the films change your attitudes in any way?

No one answers.

Daryn: I said it's quite a difficult question and the answer might be 'no' it didn't change your attitudes in anyway. Okay, so the next question is about the films that you made and what they were about?

Emma: Mine was based on a human rights and treating everyone fairly and it was set in a school.

James: So basically ours is about…there's this robot character and he joins a new school for the first time…

Dave: Because he's getting home schooled!

James: But because he looked different and because he was a robot he got bullied by this one person.

Dave: It was a gang!

James: Yeah, so it was a few people…and they like set things up and did something bad then said he did it.

Dav: So, ours had three characters; Claire, Dan and Bob and they were playing tag and this villain comes and he turns them into sea creatures.

Harley: Then the other characters found the man and forced him to change them back.

Morty: Can we watch them again?

Daryn: We can't watch them right now but I'm sure we can again. Does anyone have anything else to add or ask?

Emma: Are you going to come back?

Daryn: You'll probably see me again around the school but I'm not going to interview you again.

Dav: What about all the stuff we made – can we have it?

Daryn: Yes, you can. Not now I'm afraid as I'm still using it. But you can have it once I've finished with it.

Emma: My Alike one was the best!

Daryn: They were all great and I've enjoyed going back over everything that you've created. And that's the end of the interview. So, thank you.

Appendix G – Participant observation (session one)

Edge Hill University

Observer: **Daryn Egan-Simon**	**Date: 25th January 2018** **Time: 13.15 – 15.15**	**Year group: Year 5** **Number of pupils: 12**

Content:

This was the first session of the *Lights, Camera, Civic Action!* social justice-orientated educational programme. It was only the third time I had met the children. The session focused on human rights and was built around the short-animated film, Bear Story. A description of the activity was made throughout the session with more reflective notes being written during and after the session had finished.

Description of activity	*Reflective Notes*
Initial stimulus material The children were shown a photograph of the Catalonian police preventing people from voting during the 2017 independence referendum and asked what they thought was happening.	This generated some interesting discussion between the children. There was an overwhelming sense that the police were a force for good in the photograph. Examples included: The photograph showed the police 'protecting the people' (Justin). The photograph shows the protestors handing over flowers which they believed was some sort of gift - rather than symbolising peaceful protest - 'they are getting flowers to say thank you' (Harley). Another pupil thought the image had something to do with a state funeral – a king or queen had died and that's why the people were lining the streets.
Pupils were then asked, *'what are human rights?'*	No one really knew what human rights were beyond guesses including 'rules for humans' or 'rights for humans'. When asked if they could give any examples of human rights the pupils related it back to school with examples such as the child's 'right to learn' and the teacher's 'right to teach'. This led to a discussion on voting around how old you should be to vote.

	‘ I think it should be 16 because when you’re 16 you’re responsible. You’ve got more freedom so you deserve for your voice to be heard.’ (Buffy) ‘Get married’ (Emma) ‘get paid minimum wage’ (Justin) ‘everyone should get the vote when they turn 16 because that would be fair.’ (Harley)
Viewing: Before watching the film, three images were projected onto the screen from the film. The children were asked to discuss what they thought the film. The children watched Bear Story which ran for 10.36 minutes they were then asked to think of a question at the end of the film.	This generated some interesting discussions around what the film might be about. Some of the children focused on the middle image and said ‘it’s about a bear family and their story’ (Morty) whereas others thought it was about a ‘bear running away on his bike’ (Plasma). However, others were able to infer from the first image that ‘those are the bad guys, I think they are trying to hurt the bears in the film and that’s why he’s trying to escape…they’re chasing him on the bike’ (Buffy). The pupils were engaged throughout the whole film. There were a number of audible gasps throughout the film. Children seemed transfixed and emotionally connected and invested in the film. All the children were able to think of a question. The questions tended to fall into one of three categories: (a) questions about why the bear had been imprisoned without any reason; (b) questions about what had happened to the bear’s wife and child and whether or not he would be reunited with them again; (c) questions that focused on the production of the film This activity worked well in getting children to think about the film but also in generating dialogue as they responded to each other’s questions – opening up lines of enquiry.
Discussion: The discussion was built around for main questions: *1.* How did the film make you feel?	Many of the children said that the film made them feel quite ‘emotional’ and ‘sad’ because of the

	bear losing his family. A couple of pupils said 'they didn't feel anything' when watching the film.
2. What was the film about?	The children were able to describe the narrative story of the film. They understood that it was about a bear that was kidnapped, taken from his family and forced to work in the circus. Most children recognised that the bear later tells his story through the use of a mechanical diorama, however, as the questions previously generated showed.
3. What did it make you think?	The children tended to focus on two areas: The story – for example, what had happened to the bear's family; including where his wife and child were and whether or not they were ever reunited. Technical – how the film was actually made by the director, for example, the animation within an animation and the use of sound and lighting.
4. Do you think learn anything from this movie about human rights?	Many of children were able to make a connection with human rights by attaching meaning to the characters in the film. The children were able to talk about human rights such as being imprisoned against your will and losing the right to a family. One child (Buffy) spoke of how the bears represent humans and it is to do with slavery and the poor treatment of people. Another child (James) said it reminded them of refugees and how the family is separated and the daddy bear taken away. Overall, the film generated some interesting discussion around the key themes, however, it might have been interesting to see how more specific questions might have worked while also maintaining enough open-endedness to generate dialogue around the film's key themes.
Summarising activity: Pupils created a mind-map with four 'branches' – 'about', 'feel', 'think' and 'human rights'	The pupils were very engaged in this activity. All of the children were able to summarise the plot of the film. Some responses as taken from the children's mind maps: ***Think:***

	'How did he make the box?' 'That baby bear went to a different circus' 'What happened to his family?' ***Feel:*** 'I felt so sorry for the bear because his family went away' 'It didn't make me feel anything' 'I was very emotional' 'I felt upset because he was caged…beaten' 'Sad, heartbroken, shocked, emotional' 'Emotional' 'I felt so sorry for the bear because his family went away while he was forced to the circus' ***Human rights:*** 'Right to a family taken away' 'To feel safe has been taken away' 'Right to freedom taken away' 'He's been put into prison' 'the right to be safe and to feel safe' 'Right to not be a slave' 'When he was being whipped'
Plenary: What are human rights?	The children were able to give specific examples of human rights such as the right to a family, freedom from imprisonment and slavery, voting rights. All of these were illustrated in the film.
Are all human rights universal?	The majority of children began by agreeing that everyone has equal rights. However, a number of children suggested that every person should but not everyone does have human rights. This then generated some discussion around the question. A couple of children said they didn't think homeless people had human rights or refugees so not everyone has them.

Summary:

The pupils were enthusiastic and about half of them were willing to talk openly and without being invited to do so. Some of the quieter children might need more time to feel at ease.

Bear Story was a good choice of film as it raised some interesting discussion points around human rights as well as helping the children to create meaning around complex themes.

It might also help if questions are more focused and specific to the film but remain open-ended enough to still encourage thoughtful dialogue. Furthermore, it might be worth providing an opportunity for the children

to discuss the questions in small groups (3 or 4) before discussing as a whole group as it may allow time for them to process and share with a smaller number of peers before engaging in a larger discussion.

Appendix H – Participant observation (session two)

Edge Hill University

Observer: Daryn Egan-Simon	Date: 1st February 2018 Time: 13.15 - 15.15	Year group: Year 5 Number of children: 11

Activity:

This was the second session of the *Lights, Camera, Civic Action!* social justice-orientated educational programme. This session followed on from the first session on Human Rights. The session focused on equality and was built around the short-animated film, Zero. A description of the activity was made throughout the session with more reflective notes being written during and after the session had finished.

Description of activity	*Reflective Notes*
Reflective Activity: The children were asked to think about what they had learnt about during the previous session and share this with the rest of the group.	The children not only remembered the plot of the film, Bear Story, but were also able to link it to human rights. They were able to recall some of the human rights which were discussed in the previous session such as: 'Being imprisoned without just cause' (Emma) 'Freedom to have a family' (James) Freedom to an education (Buffy) 'Not to be a slave' (Justin). Story appeared memorable and helped children remember the meanings they had attached to the film.
Initial stimulus material: Children were shown a photograph of a protest march about equality (including gender, race and sexuality). They were asked to complete a senses grid by imagining they were in the crowd and what they might see, hear, smell and feel. Afterwards the children shared their responses with the rest of the group.	The photograph generated some interesting discussion amongst the children. It also prompted some questions such as *when was it? why were they marching? where is it? how many people were in the crowd?* Some of oral responses to this activity were quite descriptive such as: *'I can see people and signs'* *'I can hear people shouting'* *'I can smell food'* *'I feel crammed'*

What do you think this photograph is of?	However, some of the other responses provided more depth and a level of analytical thinking, such as: *'I can see signs with protests slogans like "Black Lives Matter – it must be a protest march.'* *'I can hear rebelling from the people'* *'I can smell fear'* *'I feel excited to be there'* The majority of children were able to recognise that this was a photograph of a protest march. After further questioning and discussion the majority of children were able to identify that it was a march about equality, in particular - gender, race and sexuality. One child asked whether or not it was about human rights – linking it with the previous session.
Viewing: Pupils watched Zero which ran for 9 minutes they were then asked about their initial thoughts about the film.	The children were engaged throughout the film and watched it without any distractions. Children transfixed throughout the film. The majority of children responded positively to the film. They said they had enjoyed watching it and thought the story was interesting.
Small group discussion: The discussion was built around for main questions:	Pupils were asked to discuss the questions in small groups. This was done to see if it generated more discussion than the previous week where we moved straight into the group discussion.
Whole group discussion **Why are all the children born with numbers?**	Some of the children thought that the numbers signified how popular you were (from low to high). Others thought the numbers were to do with how many friends the characters had. Some children did make the link with the numbers and how they represented a social hierarchy – the higher the number, the more important you are.

How was Zero treated differently? Why do you think this was?	Some children thought that Zero was treated differently because people just didn't like him. There was also some discussion around the 'colour of his skin' (DJ) and how he was different to all of the other children. This generated some interesting discussion around race and how certain people are treated differently because of the colour of their skin. One of the other pupils said it that Zero was mistreated because of his colour rather than his number. James spoke about how it related to the Civil Rights Movement in America
Why do you think Zero was imprisoned?	The general consensus was that Zero was imprisoned because of the 'forbidden love' with another Zero which he was warned against in school at the start of the film.
Why do you think they change their attitudes towards Zero?	There was some confusion with this question. The pupils were unsure about the number '8' (infinity) and what it meant within the context of the film. A couple of children did manage to relate the number to it being the highest social standing and hence the god-like worshipping of the new-born baby at the end of the film. The majority of the group thought that smaller groups followed by whole group discussion worked better as it allowed more people to talk and share ideas. It might be that it was also less daunting for some of the shier/ quieter children.
Summarising activity: Pupils wrote and recorded a podcast. They were given some guidance and the types of things they might include such as… *What was the film about?* *What did you like/ dislike about the film?* *What can it teach us about equality?*	Pupils worked really well and enthusiastically on this activity. *Will need to refer back to podcasts during later data analysis*. Some common themes that emerged from the scripts: They thought that the film was about equality and the treatment of people. They enjoyed the film. They liked the happy ending but disliked the way that Zero was treated/ bullied. Some said how it teaches us that not all people are treated equally though they should be. It also treats us about respect and how we should treat and respect each other.

	Reviewing and summarising the film seem to help children to construct knowledge and create meaning.
Plenary: At the end of the session I asked the children if they believed that we all born equal?	Many of the pupils believed that that people *should* be born equal but the truth is they probably aren't. A number of children referenced the film Zero to support their argument, for example, in the film just because he is born with a different number/ colour he is treated differently even though he's not really different to everyone else.

Summary:

The pupils were enthusiastic and worked hard on all of the activities. Focusing the questions seemed to enhance the dialogic interactions rather than asking more open-ended generic questions about the film. The children also engaged more in the discussion questions by having the opportunity to discuss them in small groups first rather than straight to whole-group discussion.
The podcast activity worked really well with children fully engaged with the writing and recording - producing thoughtful and well-considered pieces of work. It also appears to have enabled the children to co-construct knowledge and to negotiate and assign meaning.

Things to consider:
Group dynamics when in smaller discussion groups.
Sensitive issues of race and ethnicity.
Sequencing – should the session on identity and diversity come before this session? Revisit after next week's session.

Appendix I – Participant observation (session three)

Edge Hill University

Observer: **Daryn Egan-Simon**	**Date: 15th February 2018** **Time: 13.15 - 15.15**	**Year group: Year 5** **Number of pupils: 12**

Context:
This was the third session of the *Lights, Camera, Civic Action!* social justice-orientated educational programme. This session followed on from the second session on equality. The session focused on identity and diversity, and was built around the short-animated film, Alike. A description of the activity was made throughout the session with more reflective notes being written during and after the session had finished.

Descriptive Notes	*Reflective Notes*
Reflective Activity: Think. Pair. Share. Pupils were asked to think about what they had learnt about during the previous session and share this with a partner and then with the rest of the group.	The children were able to recall a number of aspects from the previous session including: The film Zero – the storyline and how the main character, Zero, was treated throughout the film. They spoke about how it was really unfair. The focus of the session – equality and what it means to be treated equally. With reference to the film. The photograph and people protesting about inequality (gender, race etc.) from the previous session. The film review podcasts that they created – they were keen to know if I had listened to them. Which I had.
Starter Activity: Pupils were asked to write down 10 things about themselves (examples included) nationality, beliefs, things you enjoy doing, family, interests etc.)	Many of the pupils focused on things that they liked, for example, hobbies/ sports etc. Some did include information about their nationality and religion but the majority seemed to think about themselves – or certainly with this activity - in terms of *what* they liked rather than *who* they are. The activity prompted some very interesting discussion as a way to get pupils to consider

They were then asked to share them with their partners and focus on anything on their lists that were similar and anything that was different. I asked the children 'why' they think they were asked to complete the activity. Pupils were asked what is meant by 'identity and diversity'	similarities and differences/ identity and diversity. For example, many realised that they had similar pets and interests outside of the school. Two pupils realised that they had a mutual family connection to Hong Kong which they were very keen to discuss. A small number were able to make the connection with being similar and/ or different and hence 'identity'. There was some understanding of what identity is with one pupil responding, *'it's who we are'*. There appeared to be a reasonable understanding of what is meant by diversity in that it involved a wide range of people – they gave examples such as race/ ethnicity, gender and age. They didn't include sexuality or disability.
Viewing: Pupils watched Alike which ran for 8 minutes they were then asked about their initial thoughts.	Once again, the pupils were engaged throughout the whole film and seemed to enjoy watching it. Pupils responded positively to the film saying that it was 'good' 'interesting' and 'enjoyable'. Although they enjoyed watching it, some were a bit confused about the narrative. This might have something to do with the lack of dialogue in the film – though this did not seem to be an issue with the film, Bear Story and Zero.
Discussion: The discussion was built around for main questions (see below in 'whole group'): The majority of the group thought that paired discussion worked better than smaller groups worked better as it allowed more people to talk and was probably less daunting than going straight into groups	Pupils were asked to discuss the questions in pairs. This was done to see if it generated more discussion than the previous week where they did this in small groups (3 or 4).

What do you think this film is about? *How did it make you feel? Did you like it?* *What type of society is the film set in? Is it different to ours?* *Is there anything that we can learn from this story about identity?*	Some pupils didn't understand the narrative. Whereas others suggested it was… 'Being Alike', 'Different personality' 'We think it is about society being the same' 'I didn't really get it' 'Sad and not happy at all' 'I liked it because it was truthful' 'I didn't really understand what was going on' Some were confused about the word 'society' – it would have helped to address this earlier in the session, for example, 'I think it's set in a blank society' 'They were all sad about today and just wanted tomorrow to arrive'. 'I didn't learn anything' 'When we have our darkest and downest days days you should raise a smile' 'We can learn that people don't look the same'
Summarising activity: **Movie poster**. The pupils were given the following guidance: • A successful movie poster should still be able to convey the message of the movie. • It should also be able to summarise the emotions within the movie. • The viewer needs to be able to look at the poster and relate to the movie through it. • It's got to be a big, bold statement that works for the entire audience. • Colour choices play a very big part in movie poster design. • Other details of the design can include characters, title and a tagline.	All of the pupils were completely engaged in this activity. Most of them were a variation on 'we are all different' or 'we are not the same' tagline. The movie posters provided an opportunity for the children to communicate the meanings they had assigned to the film.
Plenary: *Is it fair to treat people unfairly just because of who they are e.g. black, white, gay, disabled, short, tall etc?*	This generated some interesting discussion. Collectively, the whole group thought that it was wrong to treat people unfairly because of their race, religion, gender etc. Though

	they also thought that people are treated differently, and unfairly, because of the colour of their skin or disability. There was reference made to Zero by a number of the children.

Summary:

The starter activity worked well in getting children to think about identity and diversity and similarities and differences. It generated some really interesting discussion between the group and they seemed to enjoy talking about themselves.
The children seemed to enjoy the film and were engaged throughout the viewing.
Some of the children found the film difficult to follow which impacted on the dialogic interactions – this might have something to do with the lack of dialogue in the film, however, this was not an issue with the film, Bear Story.
The children worked hard on their movie posters and were able to communicate the meanings they had attached to the film and also their constructs of diversity and identity.

Appendix J – Participant observation (session four)

Edge Hill University

Observer: **Daryn Egan-Simon**	**Date: 1st March 2018** **Time: 13.15 - 15.15**	**Year group: Year 5** **Number of pupils: 12**

Context:
This was the fourth session of the *Lights, Camera, Civic Action!* social justice-orientated educational programme. This session followed on from the third session on identity and diversity. The session focused on power, and was built around the short-animated film, *Jungle Jai*l. A description of the activity was made throughout the session with more reflective notes being written during and after the session had finished.

Descriptive Notes	*Reflective Notes*
Reflective Activity: 'Starter for 10' – pupils were asked to write down ten words to do with what they been learning about throughout the programme. Pupils shared their words. Probe reasoning behind choices.	Pupils were able to recall topics such as: 'human rights' 'equality' 'freedom' And the films: 'Bear Story' 'Alike' 'Zero' The children spoke with real fondness when they talked about the films; especially Bear Story and Zero.
Initial Stimulus Material: To begin the session on power, I shared the following quote: 'Having power is not nearly as important as what you choose to do with it' (Roald Dahl).	There was some interesting discussion around this quote. Many of the pupils recognised that the quote was about the importance of using power in a positive way or 'to do good' as Morty observed. DJ raised the point that some people have more power than others. The Queen, for example, was mentioned though this generated some discussion about how much real power she has. 'she doesn't actually have much really as she doesn't make any decisions' (James). They understand the idea of hierarchy and were able distinguish power positions in the school

	from the headteacher to the pupils, as they saw it. They even recognised that some pupils have more power than others such as the playground monitors and School Council.
'Taking action' activity – pupils were asked to work in pairs to write down as many ways they could think of take political action to bring about change.	The children were able to draw mind maps of ways to take action to bring about change (see written documents) – popular examples included protests, voting and marches.
Viewing: Pupils watched Jungle Jail which ran for 8 mins.	They were completely engaged throughout the during of the film. The children watched the film without any interruption. There was a positive response to the film at the end.
Discussion questions: The pupils discussed the questions in pairs before moving to whole group discussion.	This worked well in focusing their thinking before leading to a whole group discussion.
What is the film about?	Most of the pupils said 'power' or 'taking action'. One pupil suggested that it was about 'a little man who has no power but really wants power and then gets power'
Which characters have power in the film?	The pupils recognised how the power dynamics shifted in the film from one prisoner to another. They discussed how the 'skinny' prisoner was the one being bullied but then became more powerful and used that power to inflict pain on other prisoners and take advantage of them.
How does the main character bring about change?	One pupil suggested that the character used 'fear' another thought 'violence' to bring about change. Some of the children did not really understand the question which did stifle discussion a little – though they were able to build on each other's responses in order to make and attach meaning.
How does he use that power?	'He uses the power to get people to listen and do what he wants them to do' (Morty)

	'He uses his power to bully other people and take advantage of them' (Christy).
Summarising activity: Pupils created a storyboard for the film. We discussed what a storyboard is and an example from the film Up was shared/ modelled. The children selected the key scenes from the film and draw/ explain them.	The children were able to identify the key moments in the film where the power dynamics shifted. Some pupils picked up on the fact that the protagonist wanted to 'rule the whole prison' and he 'uses power to make a profit' There were a few references to 'bullying' on the storyboards which, although wasn't used for intended purposes, was a theme emanating from the film.
Plenary: Quote 'with great power comes great responsibility'	'When you have power…like the government…then you need to use it to look after people' (Buffy). 'If you have power then you need to use it responsibility' (Dav).
Summary: Overall this was a very good session with pupils engaged in the activities and some interesting discussions around power – who has it and who has the ability/ agency to bring about change. The more time the children spend together, the more their dialogue seems to enact Alexander's (2011) dialogic teaching. The film worked well in enabling the children to attach meaning to the characters around the theme of 'power'. It also provided a good stimulus for further discussions. The questions could be clearer and more focused; however, it helps to have room to explore the children's questions as they can open up lines of enquiry. The storyboard worked well as a summary activity as it meant the children had to really focus on the key aspects of the film.	

Appendix K – Participant observation (session five)

Edge Hill University

Observer: **Daryn Egan-Simon**	**Date: 7th March 2018** **Time: 13.15 - 15.15**	**Year group: Year 5** **Number of pupils: 12**

Context:

This was the fifth session of the *Lights, Camera, Civic Action!* programme. This session followed on from the fourth session on power. The session focused on peace and conflict, and focused of the short-animated film, Birthday Boy. A description of the activity was made throughout the session with more reflective notes being written during and after the session had finished.

Descriptive Notes	*Reflective Notes*
Reflective Activity: Children were asked to think back to previous session (power and governance) to summarise it in 3 words. They then shared with the rest of their words with the rest of the group.	The children were able to recall the main focus of the session (power) and the film (Jungle Jail). They could also recall the activities use such as mapping ideas for 'taking action' and storyboarding for Jungle Jail. The group used words such as 'power', 'government', 'taking action', 'bullying' and 'control' to summarise the session and the meanings they had attached to the film. They spoke about how some people use power in a positive and negative ways. For example, people using their power to make positive changes to the world or people abusing their power – seemed to focus on issues of equity and justice. *'Like in the film when the weak guy takes over and uses his power to bully and scare people'* (Buffy).

Initial Stimulus Material: *Photograph:* A photograph of children walking to school through demolished buildings in Damascus was displayed onto the whiteboard. The children were asked to think about the following questions; who is this? what has happened to their surroundings? where are they going to or from? When do you think this photograph was taken? Why do you think this has happened? How do you think this is related to today's session?	*Who?* All the children were able to identify that these were children in a different county. *What?* There was a general consensus that there had been some sort of war/ fighting. The children spoke about what had happened to the buildings, namely, destroyed through bombing. Justin, however, thought that there had been an earthquake which had demolished the buildings. Although not directly linked to the session it did prompt some discussions around man-made vs natural disasters – using images as dialogic springboards. *Where?* Most of the of the children were able to infer from the photograph that the children were heading to or from school because they were wearing backpacks. *Why?* Dave was the only child in the class to link the photograph with the Syrian war. He was able to explain to the rest of the group that he thought there was a civil war, and this is when groups/ factions within the same country fight against each other. He did not know the different factions at war but said he had learnt about the war on Newsround. *How?* Nearly all of the children were able to infer that the session's focus would be on war. One child, Buffy, suggested the session might also be about child refugees.

Pupils were then asked to think about the causes and consequences of war and jot down their ideas on paper. *Blackout Poem:* The children were given an example of a blackout poem which had been created from a news story on war. We discussed the purpose and structure of blackout poetry. The children were then given a news story about Syria and black markers and asked to create their own blackout poems.	Pupils were able to list causes such as: ⇒ Money ⇒ Jealousy ⇒ Religion ⇒ Power The final suggestion stimulated conversations about how it was related to the previous session and people using and abusing their power to start wars. It was interesting to see the pupils 'connectionist thinking to other social justice issues. There was some confusion over the word 'consequences' but it the pupils understood what 'impact' meant. Suggestions included 'death', 'injury' and 'destruction'. The children were engaged throughout the activity. Some of the language was difficult for them to access such as words like 'bombardment'. However, overall, the pupils created some interesting blackout poems – focusing on key phrases such as 'hell on earth' 'crisis' 'homeless' and 'unsafe'. James (who has ADHD) worked was engrossed in creating the poem and produced an excellent blackout poem which really captured the destruction of the Syrian War.
Viewing: Pupils watched Birthday Boy which ran for 7.5 mins.	The children were engaged throughout the film. They were, however, disappointed with the ending asking with a few of them asking, 'is that it?'
Whole group discussion:	

1. When and where is the film set?	This focused the children's thinking and was an easy one for all pupils to answer as it appears at the start of the film – Korea in 1951. There was a discussion around what might have been happening in Korea at this time with the children being able to infer that there was possibly a war taking place. It provided a springboard for further dialogic interactions.
2. What has happened to Manuk's village?	One suggestion was that 'there's been a civil war' linking to the starter activities (photograph and poem) on the Syrian conflict. Some pupils suggested that there had been fighting which had led to people dying and the village being destroyed. Again, this led to considerable amount of discussion within the group.
3. Where is Manuk's dad?	Quite a few of the pupils thought that Manuk's dad had gone to fight in a war/ civil war and some suggested he might have been killed. None of the pupils picked up on the fact that there was a box with the father's possessions (including dog-tags) at the end of the film which suggested he had died in active combat.
4. Can this film teach us anything about the impact of armed conflict?	*'Yes, it can teach us about the cost of war with people dying'* (Buffy). *'It teaches us that things get destroyed and people's lives are ruined'* (Dav). James suggested that Manuk was pretending to fire guns and throw grenades as it he too had witnessed warfare and was imitating what he had seen. This was an interesting suggestion which stimulated some really good discussion with the other pupils about the impact of war on children living through it and the psychological trauma

	it can cause. Again, there was reference made to the photograph from the Syrian conflict.
Summarising activity: The children created a screenplay for the film Birthday Boy, writing the next scene(s) from where the film ends.	They worked really well on this activity and were engaged throughout. The majority of screenplays focused on the boy's relationship with his mother who appears at the end of the film. Some focused on his mother telling Manuk that his father had died, exploring the human impact of war.
Plenary: Back to the photograph and the question *'what is the impact war?'*	Some really good answers with pupils focusing on lives lost/ affected by armed violence. People losing loved ones. Towns and cities being destroyed and the amount it costs to repair things after the war. The impact on infrastructure. The children were able to give examples from both the photograph, the poem and film drawing on both the Syrian and Korean war – there was much discussion on the impact of children which might be expected given the focus of the film, news article and photograph.
Summary: This was a really positive session with the children enthusiastically engaged with the activities and discussions. The photograph worked well as a way of engaging the children and setting the scene and challenging their thinking. The blackout poem was an effective way to introduce pupils to a news story and do something creative work with it. Reading ages need to be considered as some of the language from the article was difficult to access – it would be better if the children chose their own stories for blacking out if time allows. The film, Birthday Boy, prompted some really interesting dialogic interactions between the children. The screenplays worked well as both a creative writing exercise but also as a way for pupils to attach and communicate meaning.	

Appendix L – Participant observation (session six)

Edge Hill University

Observer: **Daryn Egan-Simon**	**Date: 14th March 2018** **Time: 13.15 - 15.15**	**Year group: Year 5** **Number of pupils: 12**

Context:

This was the fifth session of the *Lights, Camera, Civic Action!* This session followed on from the fourth session on peace and conflict. The session focused on sustainable development, and was built around the short-animated film, *Worlds Apart*. A description of the activity was made throughout the session with more reflective notes being written during and after the session had finished.

Description of activity	*Reflective Notes*
Reflective Activity: The children were asked to think over the previous sessions and choose what they've enjoyed learning about the most and why. We then discussed it as a whole group.	The children gave a mixture of responses – some chose films they had enjoyed watching such as *Bear Story* and *Zero* (two most popular) whilst others focused more on the activities such as creating podcasts and the blackout poetry that they created during the previous session.
Initial Stimulus Material: *Photograph:* Two photographs were displayed on the whiteboard – one of Vauxhall and the other of M&S both in Ellesmere Port. Children were asked what the two had in common. The definition of sustainable development was shared with the group which we discussed:	Most pupils made suggestions such as 'they are both in Ellesmere Port', 'they are buildings' or 'they sell things', however, two pupils asked if the commonality was the power structures (connected to the previous week's session on power and governance. I then explained to the pupils that they have both won eco awards in the past year for carbon reduction and conservation work respectively.

'Catering for the needs of the present generation using available resources, without compromising the needs of future generations' Diamond 9 activity: the 17 Sustainable Development Goals were displayed onto the whiteboard. We discussed them as a group to ensure that pupils understood them all. The pupils were asked to select the nine that they think are most important to their lives and organise them into a diamond 9 (most urgent at the top/ less urgent at the bottom). The pupils were asked to explain their top choice. We then had a whole group discussion should follow with pupils sharing their top and challenging each other's ideas. *Are the sustainable development goals achievable by 2030?*	The majority of pupils chose education as the most urgent goal. During the discussion, some pupils made the point that we need educated people in order to bring about change. Others saw the importance of education as a means for self-betterment. There was some disagreement over what was more important; water or food with the group finally deciding that water was more important for the survival of the planet/ human race. The pupils appeared quite optimistic and believed that the SDG could be achieved by 2030. Nearly all of the children thought that most could be achieved by 2030 but others would take longer, for example, ending poverty or no hunger. They were particularly optimistic about the Goals concerned with environmental issues such as climate action and life below the sea.
Viewing: Pupils watched *Worlds Apart* which ran for 9 mins.	There was some frustration during the screening of the film as there was a lag during the stream. The pupils did manage to view the whole film but it was a little distracting and frustrating.
Whole group discussion: . 1. What do you think this film is about? 2. What do you think has happened to earth?	Some of the children were able to identify that the film was set in two time periods - in the present and in the future. Justin thought that the film was about an alien invasion which had destroyed the planet as they wanted to colonise it. Dav thought there had been an environmental disaster. Buffy and James thought it was about mad-made disaster and pollution which had destroyed the planet.

3. Do you think this realistic? 4. Can this teach us anything about sustainable development?	There were a number of suggestions made which included pollution (with reference to the smoke, air, water and landfills in the film). Children thought that it was to do with the environment and man-made climate change which has made earth inhabitable. Morty suggested it was to do with war. Whilst Justin thought earth had been attacked by aliens. The pupils were unable to make the link with previous activities on sustainable development. The general consensus was that the film was quite realistic (apart from the aliens) in that the children thought that serious pollution of the air and water could happen if the planet isn't protected. The majority of the pupils thought that the film could teach us about the environmental aspects of sustainable development such as water, air and land. Also, quite a few pupils mentioned pollution and its impact on the planet.
Summarising activity: Children chose their own summarising activity to communicate the meaning they had attached/ created.	The majority of pupils designed a movie poster with two pupils creating a podcast, one creating a storyboard and the other creating a mind map. On reflection, it would have been worth asking pupils why they chose to do the activity they did to help with the shaping of the curriculum programme.
Plenary: Follow-up question: *Whose responsibility is it to try and save the planet?*	The overwhelming response to this question was that it is all of ours. The children seemed to have an agentic sense of self and belief that they are able to bring about positive change in the world.

Summary:

The activities worked well in engaging pupils, challenging their thinking and promoting dialogue. There were some excellent discussions around the sustainable development goals which they believed to be more important. However, the film didn't really generate the type of discussion as seen with other films such as Bear Story and Zero. There was a feeling that the pupils really care about the environment and see real value in protecting the planet. The children chose their won activities to summarise/ communicate their meanings – it would have been worth asking them why they made these decisions.

Appendix M – Participant observation (session seven)

Edge Hill University

Observer: **Daryn Egan-Simon**	**Date: 4th May 2018** **Time: 10am - 15.15**	**Year group: Year 5** **Number of pupils: 12**

Activity:

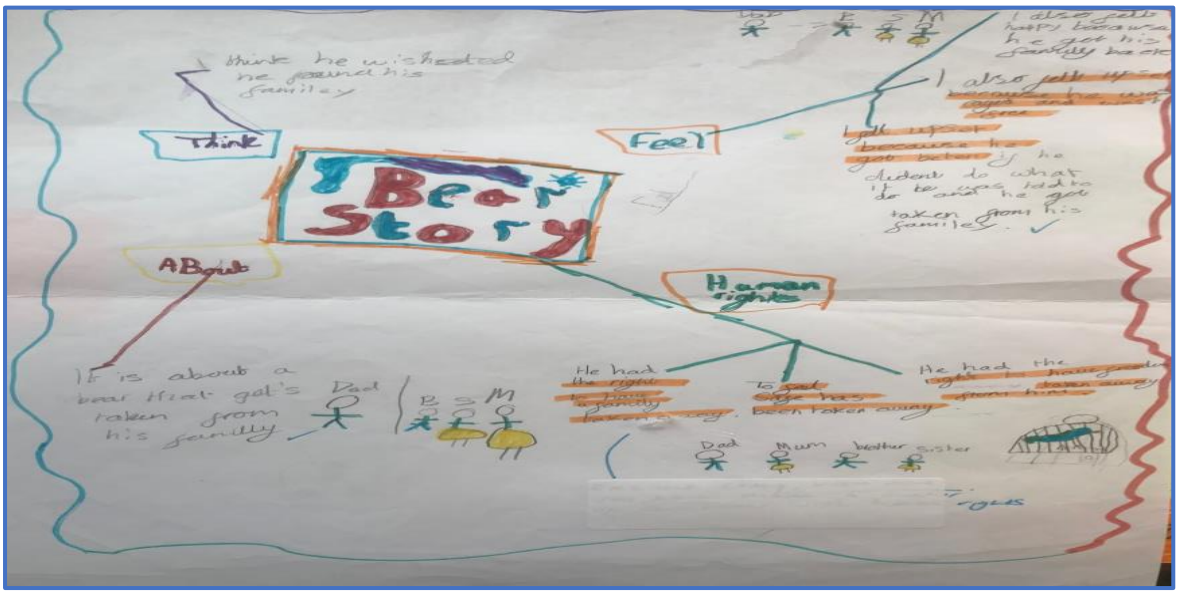
This was the seventh and final session of the *Lights, Camera, Civic Action!* programme. There was no particular focus for this session as it primarily involved pupils creating their own short animated films using the *Toontastic* app on the school iPads. The idea was for the pupils to create their own films on one of the social justice issues that was pertinent to their lives.

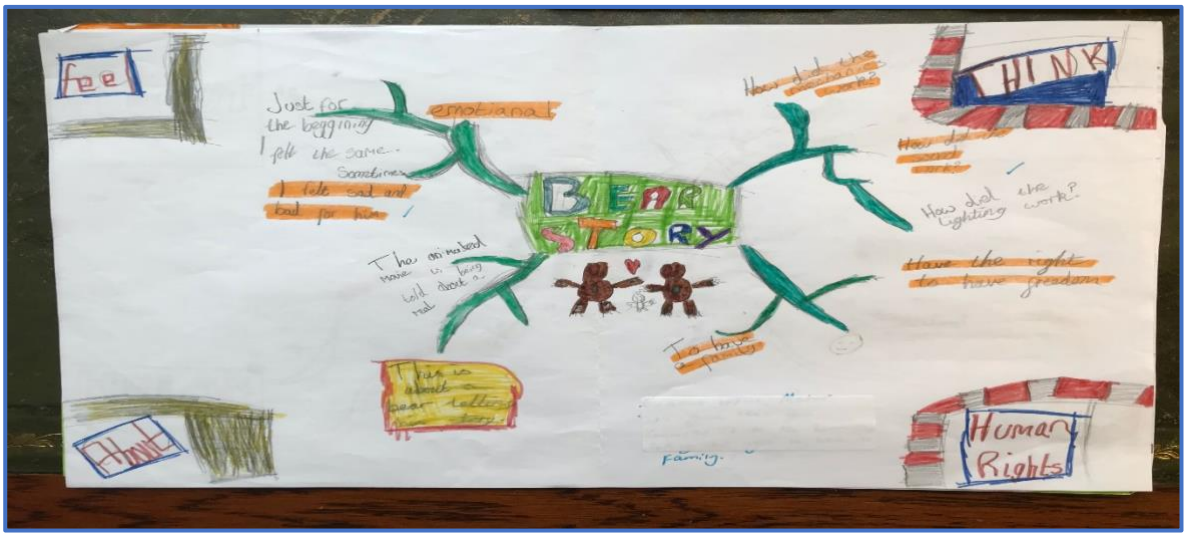
Description	*Reflective Notes*
Reflective Activity: Pupils were asked to match up the film with the topic, for example, Bear Story with Human Rights.	The majority of pupils were able to match up the all the films to the topics and those who didn't only got two out of six incorrect.
Pupils then wrote down what their favourite film was from the *Lights, Camera, Civic Action!* programme.	After a brief discussion about their favourite films it transpired that most of them seemed to enjoy *Zero*, *Bear Story*, and *Jungle Jail* most. Some of the comments that pupils made: *'Jungle jail because it had some hard work in it'* (Morty) *'Jungle Jail because it has a lot of expression'* (Lexi) *'My favourite is Zero because it is saying treat people how you want to be treated no matter what their skin colour they are'* (Emma) *'Zero because it shows that we are all different'* (Bobbie)

	'My favourite was Jungle Jail because it shows what happens in Jail. Also, I really liked Worlds Apart.' (Buffy) *'I like Zero because it shows us that we need to be treated all the same'* (Christy) None of the pupils chose Alike or Birthday Boy. This was quite surprising as the pupils had really engaged with Birthday Boy throughout the session.
Pre-Planning: The basic film structure narrative was shared with the children: • **Set-up**: introduce story setting and characters • **Conflict**: where you create a problem for your characters • **Challenge**: where you make the problem even more difficult • **Climax**: where you help the characters solve the problem • **Resolution**: where you show the problem has been solved Children watched *The Scarecrow* (running time 3.23 minutes) without any interruption and were then asked to identify/ discuss in pairs the set-up, conflict, challenge, climax and resolution.	There was a discussion around these words to ensure that pupils understood what they meant. There was some misunderstanding around 'resolution' which was addressed; however, the children had learnt about the basics of storytelling in English so were familiar with story structure. This activity worked well in helping pupils to visualise the narrative structure of the film. During the discussion around *The Scarecrow* the pupils were able to identify the set-up, conflict, challenge, climax and resolution within the story.
Planning: Children were given time to experiment with the Toontastic app so that they had an understanding of	This worked well as the children were able to explore and experiment and familiarise themselves with the

the app's possibilities and limitations. For example, there are only so many settings and characters which limited the children in terms of what they could create on their storyboards.	app which would hopefully free up time later on when they were creating their shorty animated films. The pupils then created their storyboards on paper as there was no story-mapping feature on the app.
Filmmaking: Having completed the storyboards, the children were given the opportunity to create their films on the iPads.	They were really engaged in the film making process discussing the things we had explored in the sessions such as power, equality, human rights. Some examples of the films: 'Different' – a story about a robot who joins a school for humans and feels left out/ alone. 'Space War' – a story about a war in space and how 'bots' are forced to flee their planet and live on a spaceship where they are quickly running out of food. 'Powers' – a story about powers can be used to control people and put them under a spell. During this creative process, the children had the narrator agency to communicate the issues that were important to their lives and the meanings they had assigned to their constructions of citizenship education.
Summary: It was interesting to hear what the pupils had remembered about the programme while doing the 'knowledge dump' and also which films they had enjoyed the most and why. Using the film *Scarecrow* really helped to deconstruct the story and show pupils how to structure their own short animated films. It was also interesting to see which topic pupils chose to focus on for their own films, for example, war, equality and human right. This may have been influenced by which film they had enjoyed the most. The entire process of writing and creating these animated short films was about foregrounding the children's voices and ensuring they had narrator agency to communicate the meanings that are important to their lives	

Appendix N – Examples of children's work from the Lights, Camera, Civic Action! programme.





Scrip

Hi Hello Hi we names are [redacted] and [redacted].

We are going to tell you about the film 'Zero'.

My faurotre part was were they the baby was born and his number was infinity.

My faurotre part was when they other people changed and when they Started being kind to zero.

This amazing film is about Human Rights and what happens to certain People in the world.

Also it is about peoples choices in life.

I ~~disliked~~ disliked the part were the man zero and the girl zero were taken apart by the police.

~~My~~ I disliked the part when the man zero went into prizon by the police

This can Teach us to treat other people to treat them the same as you ~~treat others~~ want to be treated no matter how they look.

Hello
Its [redacted] and [redacted]
Today we are talking about the filme Zero

The meaning of the ~~Story~~ is that we are all born equally. Even if were diggrent.

I like how at the end the family got back to gether.
ALSO
I ~~like that~~ at the end his wife has a baby and the Number is the lagest out of them all.

I did not like howe he go treated so bad.

I didnt like that he got bulided in Sr.School

It can ~~tell~~ tel you to treat people how you want to be treated.

The film is also about two zeros wich got mar and got treated badly until the end.!!

Hi im [redacted] with [redacted] and [redacted].

Today we are reviewing the film called zero.

This ~~film~~ is about how People are treated.

And about Zero's life.

What I liked about the vid is how that it shows a bit on your future and the gradings. But what I disliked was how Zero ~~acted~~ behaved he didnt behave like a norural child. He would just sit there and say nothing.

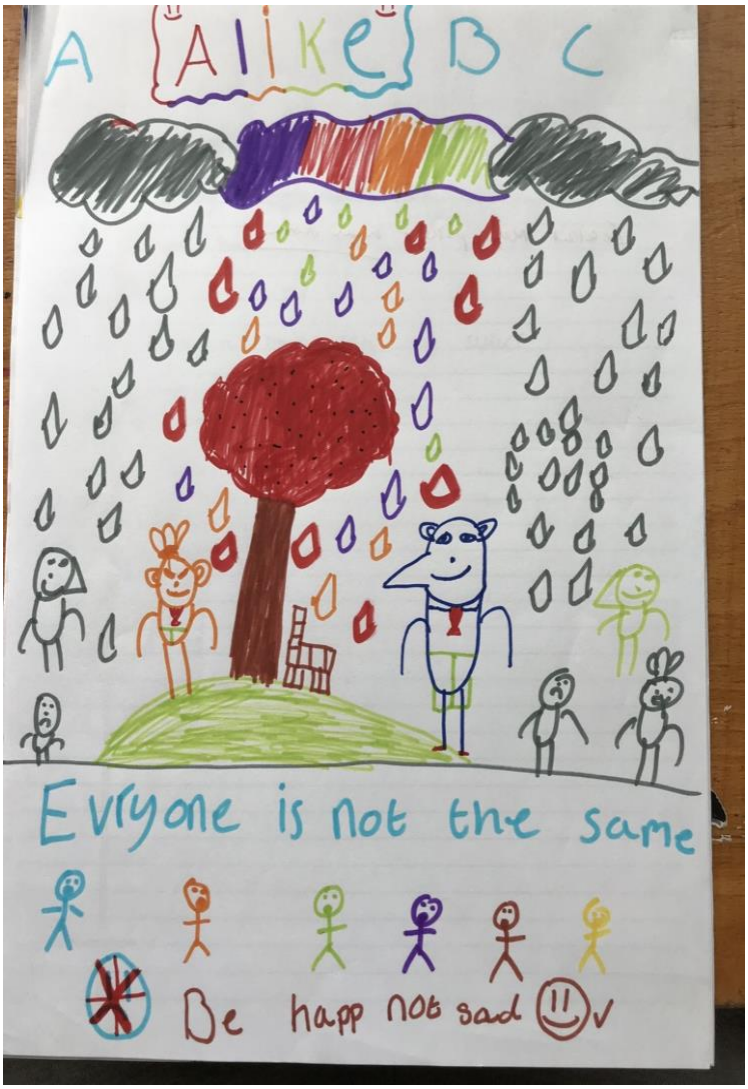
What I liked about the ~~film~~ vid is how the People had numbers on them and they are all ~~same~~ diffrent. What I disliked about the ~~film~~ vid is when they been mean to both as the o-s also how the pictures are mastraited.

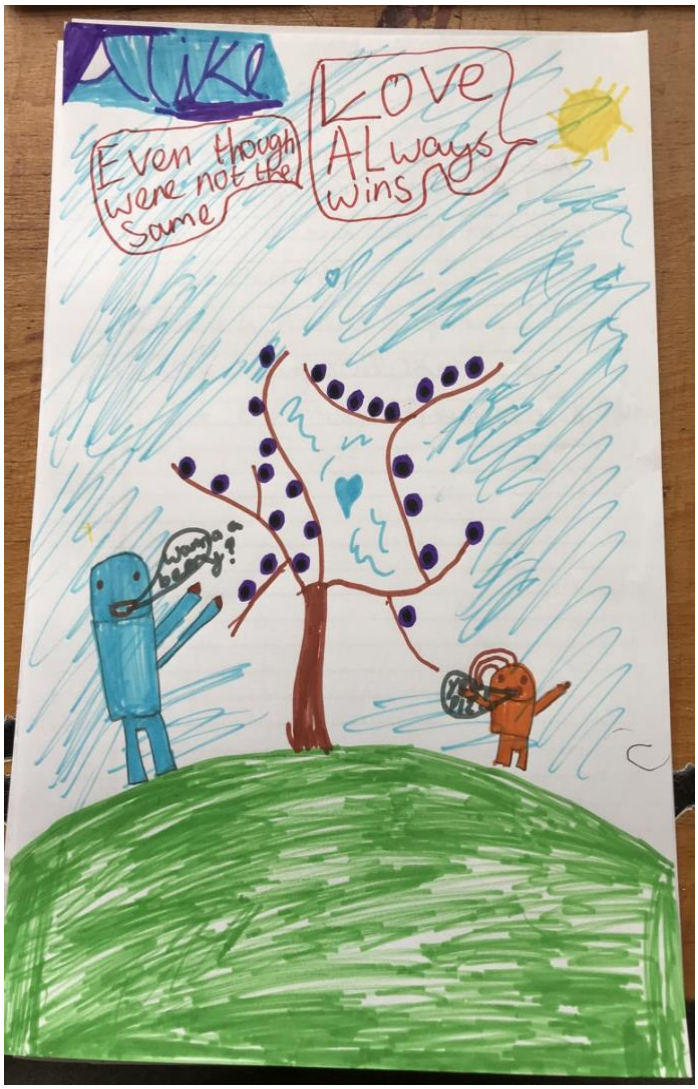
I liked that he got out of jail by his baby ~~wife~~ uncirtly.
I disliked nothing.

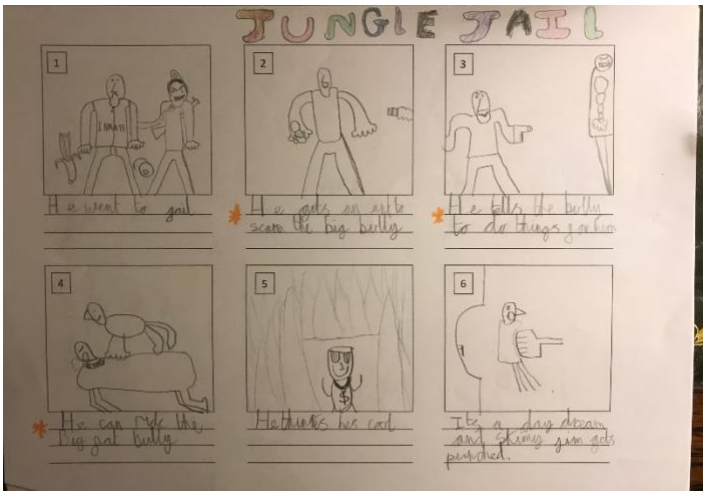
Thx for lisnening and bye.

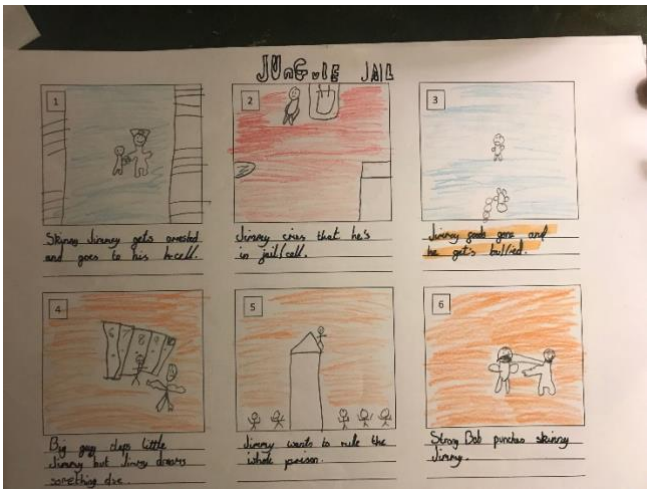

ALike
Not Everybody's The Same
ABC
ABC
WePe All Different!

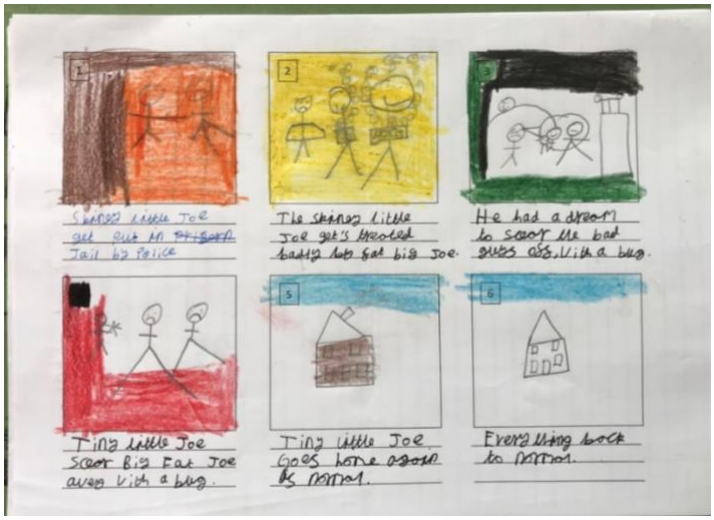

ALIKE!
ABC
abc
ABC
abc
1 childs
same.
Were all
dfferent!
ABC
abc

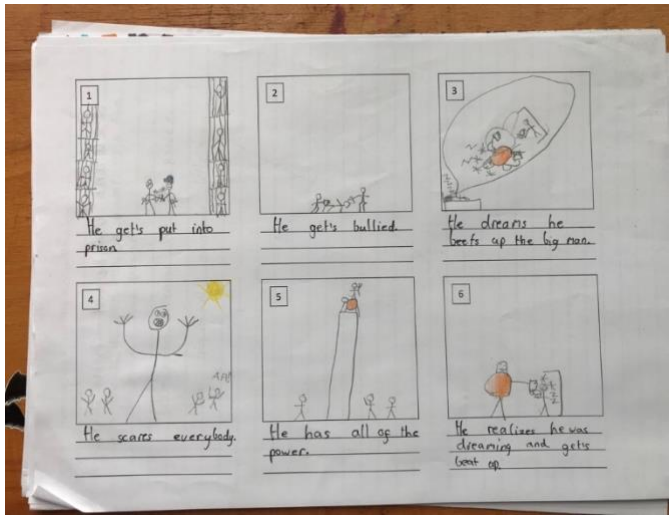

A
Alike
B C
Evryone is not the same
Be happ not sad

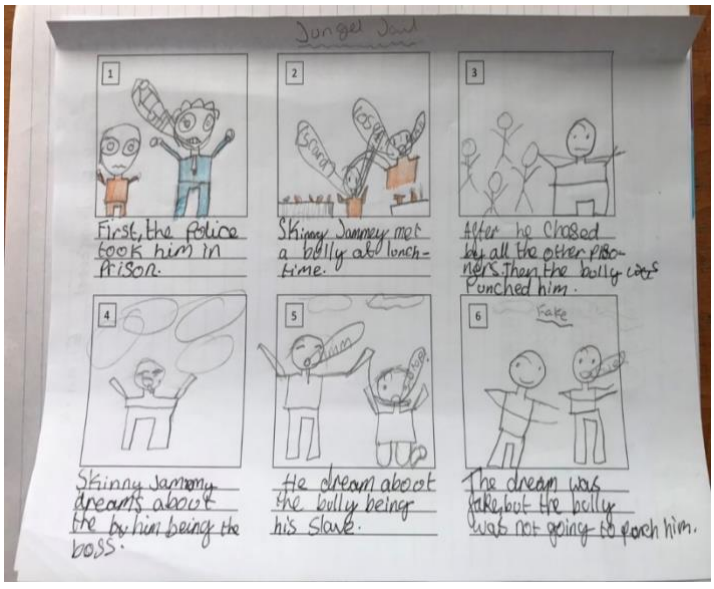

Alike
Even though were not the same
Love ALways wins

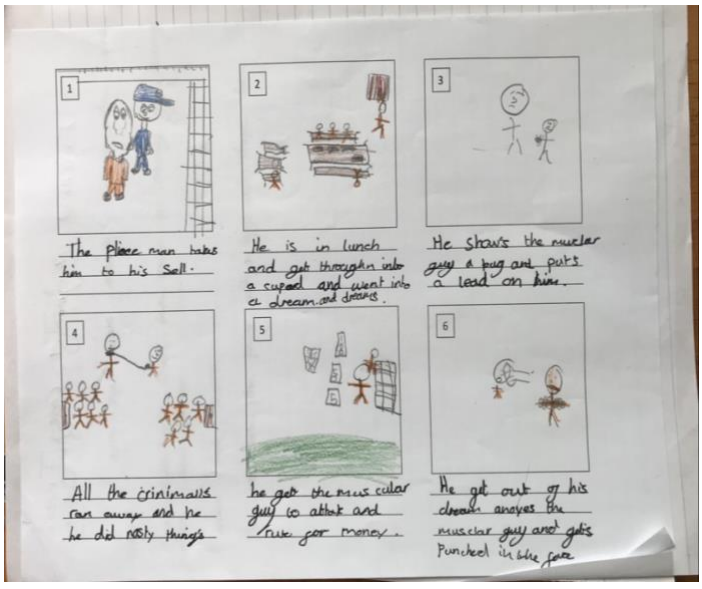

JUNGLE JAIL
He went to jail
He gets an idea to scare the big bully
He tells the bully to do things or else
He can't be the big old bully
He thinks he's cool
It's a day dream and skinny jim gets punished.

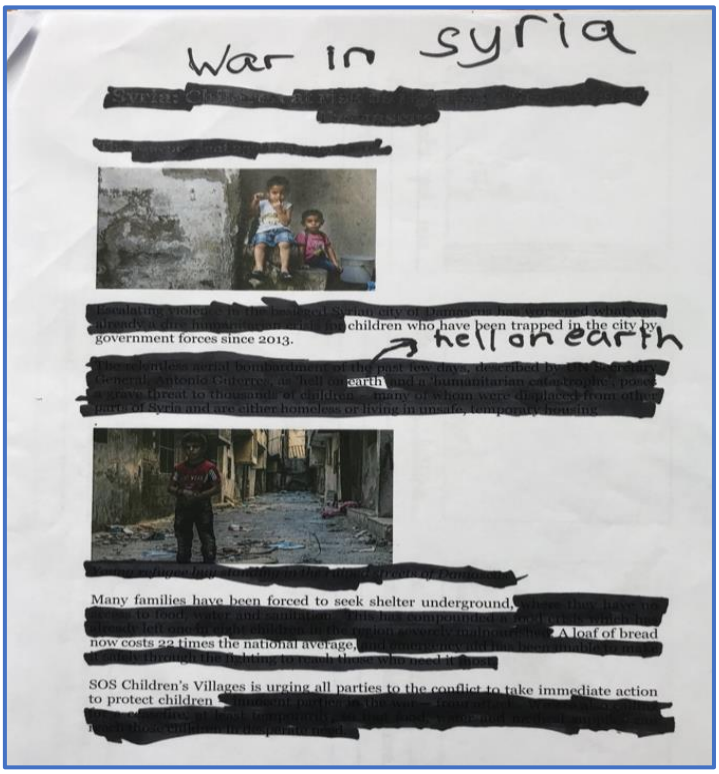

JUNGLE JAIL
Skinny Jimmy gets arrested and goes to his cell.
Jimmy cries that he's in jail/cell.
Jimmy goods gone and he gets bullied.
Big guy slaps little Jimmy but Jimmy dreams something else.
Jimmy wants to rule the whole prison.
Strong Dad punches skinny Jimmy.

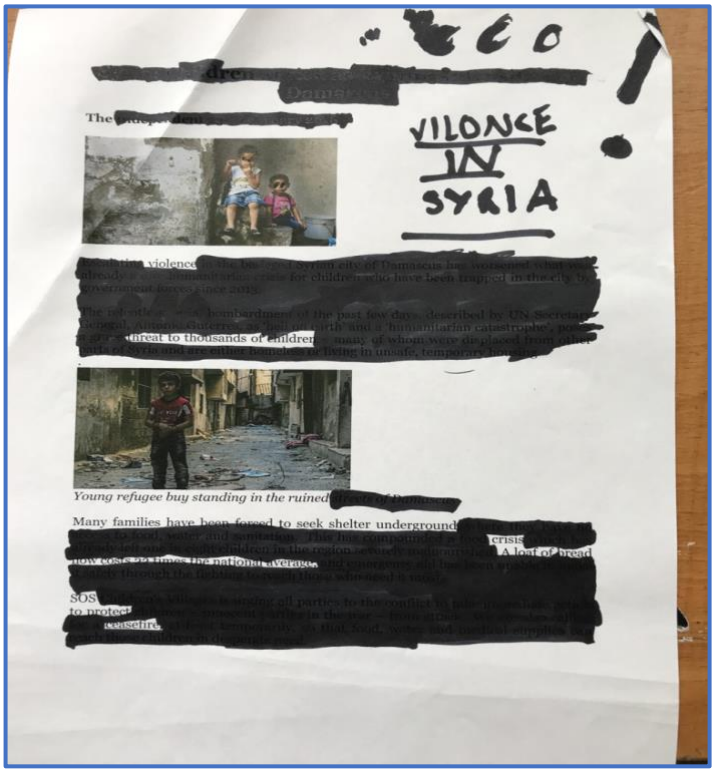

Skinny little Joe got put in Prison Jail by Police
The skinny little Joe gets treated badly by fat big Joe.
He had a dream to scare the bad guys off, with a bug.
Tiny little Joe scare Big Fat Joe away with a bug.
Tiny little Joe goes home back to mom.
Everything back to normal.

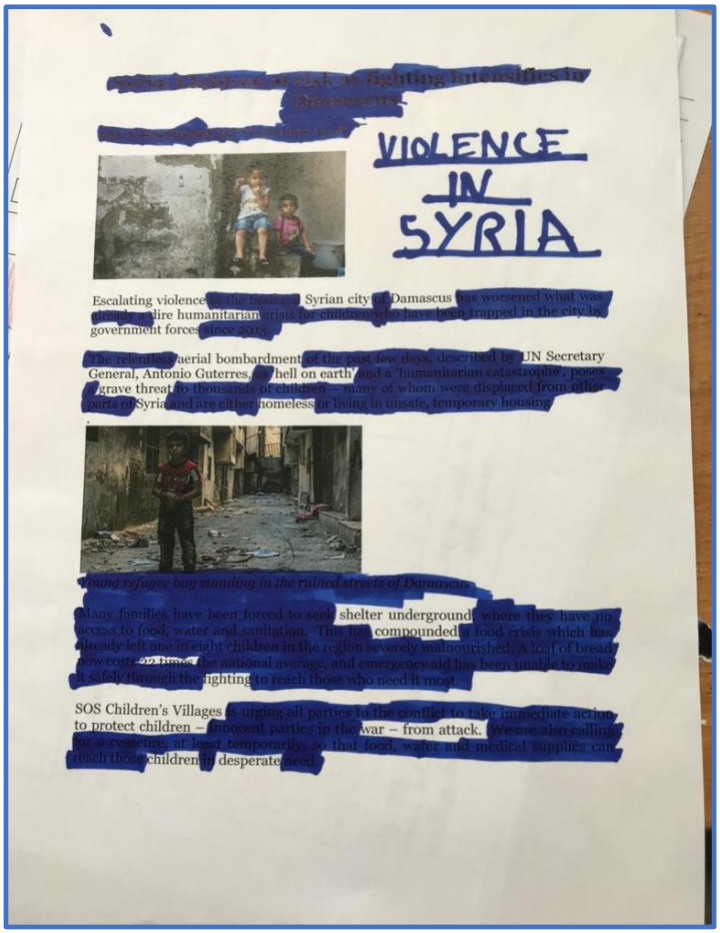

He get's put into prison
He gets bullied.
He dreams he beats up the big man.
He scares everybody.
He has all of the power.
He realizes he was dreaming and gets beat up.

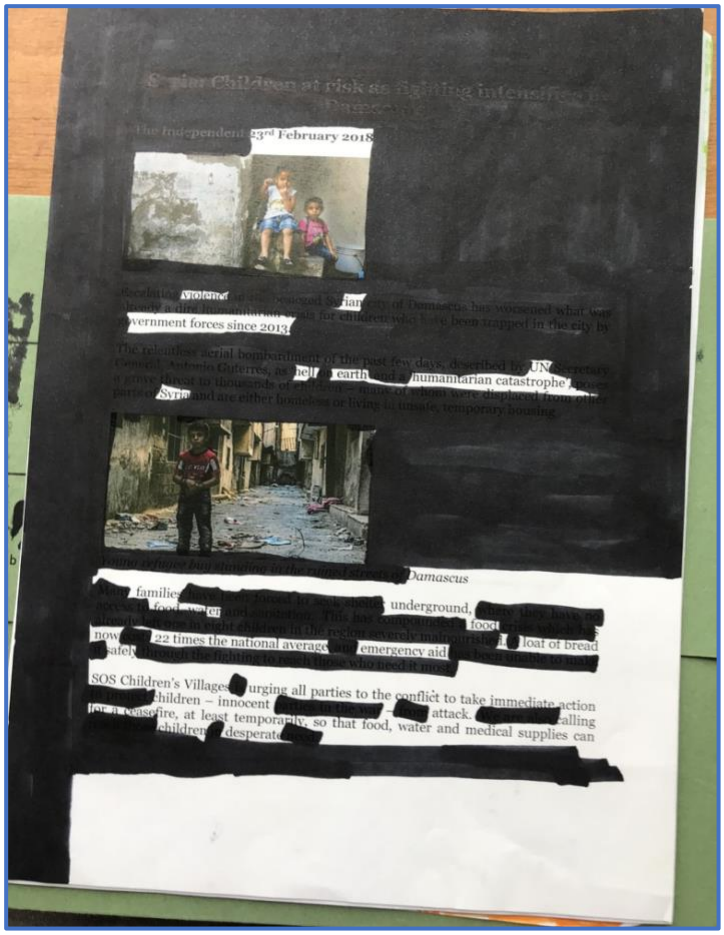

Jungel Jail
First, the police took him in Prison.
Skinny Jammey met a bully at lunch-time.
After he Closed by all the other Prisoners Then the bully was Punched him.
Fake
Skinny Jammy dreams about the by him being the boss.
He dream about the bully being his Slave.
The dream was fake, but the bully was not going to punch him.


The place man takes him to his Sell.
He is in lunch and got through into a sweed and went into a dream and dreams.
He Shows the muscler guy a bug and puts a lead on him.
All the criminalls ran away and he he did nasty things
he got the muscular guy to attak and take your money.
He get out of his dream and yes the muscular guy and gets Punched in the face


War in syria
hell on earth
Many families have been forced to seek shelter underground,
A loaf of bread
SOS Children's Villages is urging all parties to the conflict to take immediate action


VILONCE
IN
SYRIA
Young refugee boy standing in the ruined
Many families have been forced to seek shelter underground
crisis.
A loaf of bread


VIOLENCE
IN
SYRIA
Escalating violence
Syrian city of Damascus has worsened what was
government forces since 2013.
The relentless aerial bombardment of the past few days, described by UN Secretary
General, Antonio Guterres, as 'hell on earth' and a 'humanitarian catastrophe', poses
a grave threat to thousands of children – many of whom were displaced from other
parts of Syria and are either homeless or living in unsafe, temporary housing.
Young refugee boy standing in the ruined streets of Damascus.
Many families have been forced to seek shelter underground, where they have no
access to food, water and sanitation. This has compounded a food crisis which has
already left one in eight children in the region severely malnourished. A loaf of bread
now costs 22 times the national average, and emergency aid has been unable to make
it safely through the fighting to reach those who need it most.
SOS Children's Villages is urging all parties to the conflict to take immediate action
to protect children – innocent parties in the war – from attack. We are also calling
for a ceasefire, at least temporarily, so that food, water and medical supplies can
reach those children in desperate need.


The Independent 23rd February 2018
Many families
underground,
22 times the national average
emergency aid
SOS Children's Villages
urging all parties to the conflict to take immediate action
children – innocent
attack.
for a ceasefire, at least temporarily, so that food, water and medical supplies can
children in desperate

Birthday Boy Part 2

Morning

Manuk (In bed asleep)

Mum (Mum walk's in) Gasp's starts crying

Mum Wakes manuk up and says wake up darling I hate to give you this news but this but your farther has sadley past by. (crying)

Manuk Why? why does this have to be happening to me! (Starts crying while holding his farthers army tags

Mum I am sorry but there is nothing we can do. (hugging manuk.

Manuk Smashes his army toy's.

Manuk Start to make a grave for his farther.

Mum helps.

The end

Birthday boy part 2

The next morning

Mum I hope you did not be naughty

Manuk I wasn't and I'm going outside to play.

Manuk (walks outside (makes gun noises)

Manuk (pretends to throw grenade

Mum Come in! time for food

Manuk Alright (in a sad viocc)

Manuk (eats food)

Mum I didn't forget about your present

~~Mum~~ Manuk ~~Ithan~~ (gives him present)

Manuk Thanks!

Mum Sorry but I've got some bad news. Your dad has died.

Manuk (runs to his room crying) ☹

Next morning

Birthday Boy (part 2)

Next Morning

Mom: I hope you did not be naughty.

Manuk: I wasn't and I'm going outside to play.

Manuk (walks outside) (Makes gun noises)

Manuk (pretends to throw grenade)

Mum Come in! time for food!

Manuk Alright (in a sad voice)

Manuk (eats food)

Mum I didn't forget about your present.

Mum (gives him present)

Manuk Thanks! ☺

Mum Sorry but I've got some bad news. Your dad has died.

Manuk (runs to his room crying) ☹

To be continued!

Birthday Boy Part 2

Boy "Mum look what dad gave me"

Mum "Wow let me have a look ooo"

Boy "Black bear black bear where is your dad"

Mum "Daddy is having fun" ☺

Boy "When is he coming home" ?

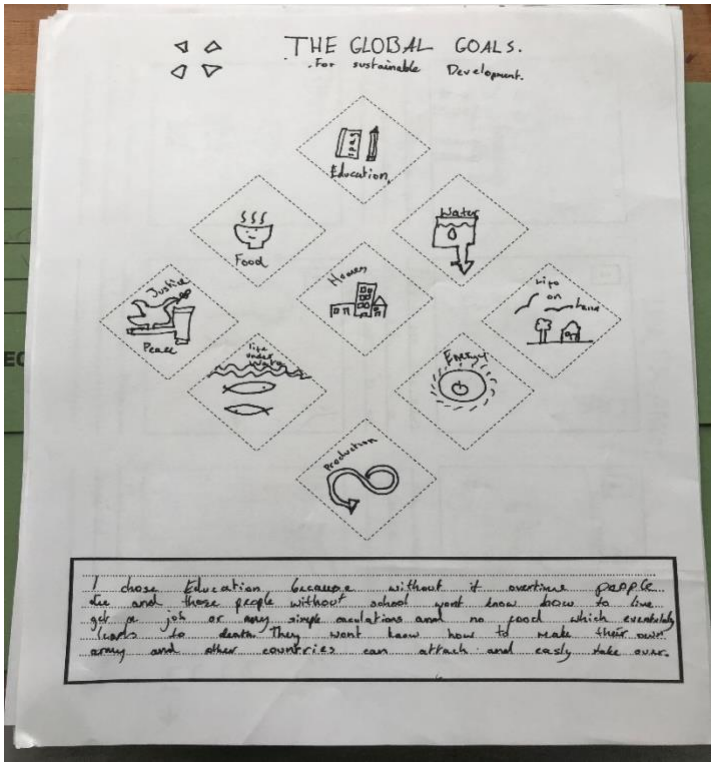
Mum "He not coming back for a long time" ☹

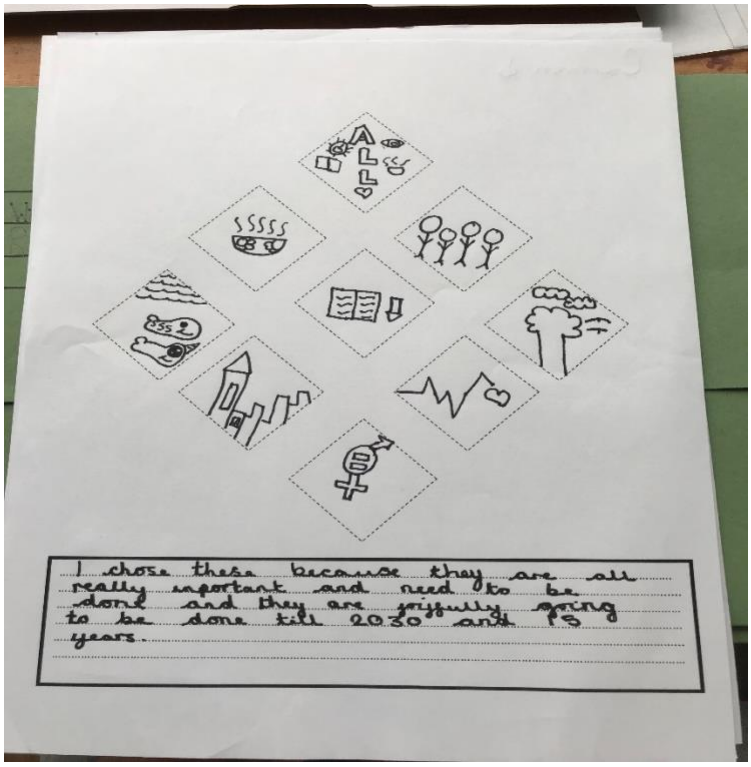
Mum "He is having fun"

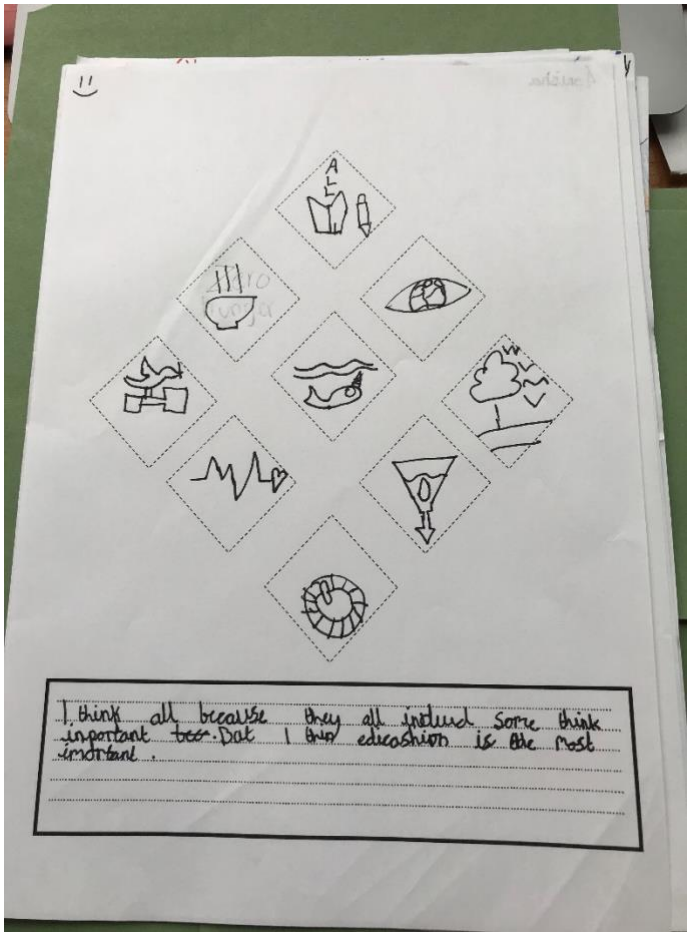
D.Boy "He is having fun"

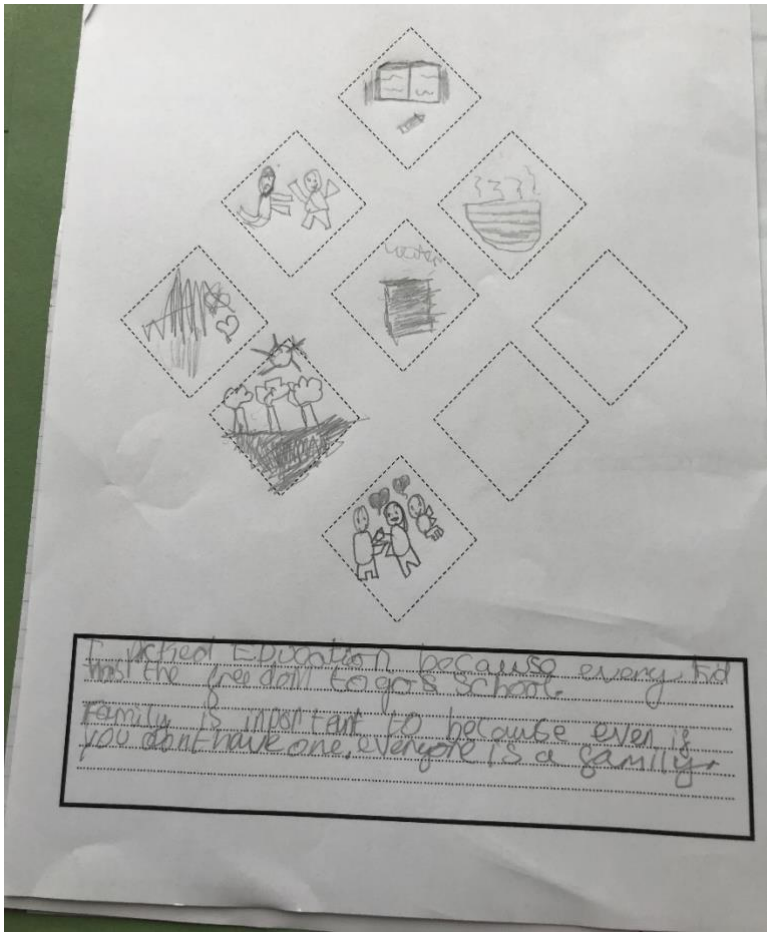
Boy "I going to play outside"

The end!


THE GLOBAL GOALS.
For sustainable Development.
Education
Food
Water
Peace
Energy
Production
I chose Education because without it everyone people die and those people without school wont know how to live get a job or any simple calulations and no food which eventually leads to death. They wont know how to make their own army and other countries can attack and easily take over.


I chose these because they are all really important and need to be done and they are griffully going to be done till 2030 and 15 years.


I think all because they all instruct Some think important too. But I think education is the most important.


I picked Education because every kid must the freedom to go to school.
Family is important to because even if you don't have one, everyone is a family.

Appendix O – List of codes from thematic analysis

Themes	Sub-themes	Codes
Children's meaning-making through film	Communicating meaning through film and art	Respect for people and human rights Rights Examples of human rights Education for citizens Rules for humans Slavery Right to be free Laws Protection What humans can have Against someone's will Poverty Equality Treating people equally Impact of war Conflict Zero Bear Story Stories Narrative Understanding Language Fun Poetry Creative writing Sent to prison
Film as a stimulus for dialogic participation	Barriers to dialogic interactions.	Discussion of issues in films Interactive Reciprocal and cumulative Inclusive Fixed into the film Inference Questioning Misunderstanding Barriers/ challenges to discussions
Development of children's critical consciousness through film	The emotional experience of film	Power to change Freedom Fairness Equality Born equally Differences Different

		Spreading the word Small changes Environmental concerns Global warming Non-judgmental Kindness Bravery Better life Pollution Deforestation Black wool Zero hunger Education Emotional Heartbroken Feelings Angry Sad Guilty Recall Memory

Appendix P – Ethical approval from Edge Hill University

DREC / FREC Decision

The DREC/FREC responsible for scrutinising this application should ensure the applicant's Head of Department (or Research Degree Supervisor) is made aware of the application and its progress.

Comments from DREC/FREC Chair

Dear Daryn,

I can confirm that this application has been approved by the Faculty Research Ethics Committee; you may now proceed with the research.

The approval will remain in force for 24 months, during which you should alert us to any changes in the proposal which might have ethical implications. If you need to continue collecting data after the 24 month period, you should re-apply for ethical approval.

Chair name: Dr Francis Farrell

DREC/FREC Chair signature

Please insert or type your signature in the box below

Dr Francis Farrell

Date: 29/11/2017

DREC/FREC decision

Is the following decision that of **DREC** or **FREC**? FREC

Approved	☒	Application reference:	Click here to enter text.
Re-submit to this DREC/FREC	☐	Minute reference:	Click here to enter text.
Re-submit for chair's action	☐	DREC/FREC date:	Click here to enter a date.
Refer to FREC	☐	Decision date:	Click here to enter a date.
Refer to UREC	☐	Further action where needed:	Click here to enter text.
Rejected	☐		

Edge Hill University

Participant consent form

Researcher/ role: Daryn Egan-Simon, PhD Researcher.

Research focus: Using films to teach citizenship education.

What is the research about?

To research the impact of using a film-based citizenship education programme with a small group of Year 5 pupils. Please see the attached leaflet for more details about the Reel Citizenship Education programme.

What will the research involve?

- There will three audio-recorded group discussions throughout the duration of the programme. These recordings will only be used by me during the writing up process and will be deleted once it is finished.
- I will also make notes throughout the sessions which will be used during the writing up process.

Please email me at the address above if you have any questions or concerns about the research. You can withdraw your consent up to two weeks after each session by emailing me at Simond@edgehill.ac.uk.

The project follows the British Educational Research Association's standards for research with children. The information collected will be kept private. All discussions will be written up by me and information will be stored on a password-protected computer. You will have the opportunity to read any research reports from this research project.

If you are happy to participate, please tick the boxes and sign below.

I have read the information sheet and understand what the project is about ☐

I consent to being part of audio-recorded group discussions ☐

I can withdraw my data up to 2 weeks after each session ☐

I have had the opportunity to ask questions ☐

I understand that data collected about me during this study will be stored on computer and that any files containing information about me will be made

anonymous ☐

Name: _____

Signed: _____

Date: _____

I agree to Edge Hill University recording and processing this information about my involvement and that this information may be used to write reports and articles. I understand that information will be used only for these purposes and my consent is based upon the university meeting its duties under the Data Protection Act.

Name: _____

Signed: _____

Date: _____

This project has been approved by a Research Ethics Board at Edge Hill University. If you wish to raise any queries or concerns about the ethical dimension of this project with an independent person, please contact the Secretary to the University Research Ethics Committee (Research@edgehill.ac.uk).

Appendix R – Parental letter of consent.

Edge Hill University

Parental consent form

Researcher/ role: Daryn Egan-Simon, PhD Researcher.

Research focus: Using short animated films to teach citizenship education.

What is the research about?

To research the impact of using a film-based citizenship education programme with a small group of Year 5 pupils. Please see the attached leaflet for more details about the Reel Citizenship Education programme.

What will the research involve?

- There will three audio-recorded group discussions throughout the duration of the programme. These recordings will only be used by me during the writing up process and will be deleted once it is finished.
- I will also make field notes throughout the sessions which will also be used during the writing up process.

You may withdraw your child's consent up to two weeks after each session by emailing me at Simond@edgehill.ac.uk. If you have any questions regarding this research project, please do not hesitate to contact me at the email address above or on mobile number; 07739371054.

This project follows British Educational Research Association's ethical framework. The information collected will be kept private. All discussions will be transcribed by me and data will be stored on a password-protected computer. You will have the opportunity to read any research reports from this research study.

If you are happy to participate, please tick the boxes and sign below.

I consent to my child being part of audio-recorded group discussions ☐

I have read the information sheet and understand what the project is about ☐

I can withdraw my child's data up to 2 weeks after each session ☐

I understand that data collected about my child during their participation in this study will be stored on computer and that any files containing information about me will be made anonymous

☐

Child's name: _____

Parent/ Guardian's name: _____

Signed: _____

Date: _____

I agree to Edge Hill University recording and processing this information about my involvement and that this information may be used to write reports and articles. I understand that information will be used only for these purposes and my consent is based upon the university meeting its duties under the Data Protection Act.

Name: _____

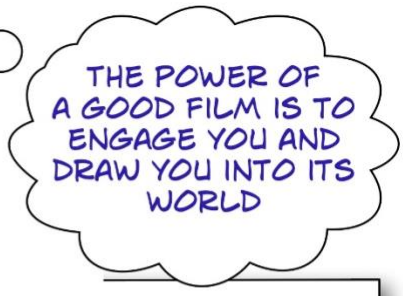
Signed: _____

Date: _____

This project has been approved by a Research Ethics Board at Edge Hill University. If you wish to raise any queries or concerns about the ethical dimension of this project with an independent person, please contact the Secretary to the University Research Ethics Committee (Research@edgehill.ac.uk).

Appendix S – Information leaflet for the *Lights, Camera, Civic Action!* programme.

Reel Citizenship



What is the Reel Citizenship Education programme?

'Reel Citizenship Education' is an educational programme which uses short-animated films to teach children about citizenship education. The programme explores ares such as:

- Human Rights
- Equality
- Identity and Diversity
- Power and Governance
- Peace and Conflict
- Sustainable Development

The Programme:

The programme is divided into 6 two-hour sessions where pupils learn about citizenship education through watching, discussing and reflecting on different animated films.

There will also be an extra day-long session where pupils create their own short-animated film around a citizenship topic of their choice.

The Films

Throughout the project we will be using a selection of different animated short films. All films are available on Youtube and/ or Vimeo:

Bear Story, Zero, Birthday Boy, Alike, Jungle Jail, Worlds Apart.

Additional Information

www.citizenshipfoundation.org.uk has lots of useful information and resources about citizenship education.

https://www.intofilm.org is the website for the charity *Into Film*.

Contact Details:

You can contact me, Daryn Egan-Simon, via email at Simond@edgehill.ac.uk